

JULY 19, 1911

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



White, N. Y.

ADELAIDE THURSTON

"The Preparation of the Stage Neophyte" by Franklin H. Sargent



THREE OF A KIND
ELSIE HITE MABEL HITE RUTH LLOYD



WHY GO TO VENICE
HARRY CLAY BLANEY AND FRIENDS



"I'M GOING A-MILKING, SIR," SHE SAID
ADELAIDE THURSTON



AFTER THE BALL
GEORGE LE GUERE DENVER COL.



FOLLOWERS OF ISAAC WALTON
MARY GIBBS SPOONER AND CECIL SPOONER BLANEY



KNIGHTS OF THE ROAD
BEULAH WATSON ARTHUR EBBETS AND RAEF POLLEO.

THE DRAMATIC MIRROR
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The Revival of Folk Drama

THE world is continually discovering itself, for every year has its flock of CHRISTOPHER COLUMBUSES. Whether they find something new or merely find something anew, matters little to them or to their fellow citizens, for, after all, the juvenility of an idea consists not so much in its own youth as in the youth of those who profit by it. Rotation of crops, moreover, is as practicable—not to say obligatory—a principle in entertainment as in agriculture. Small boys exemplify it every Spring, when some divine instinct whispers that the day has arrived when one must play marbles.

Sometimes it takes amusements a long time to rotate. Folk plays ceased to exert much influence on English drama some four centuries ago. In America we never had any such skein to weave into the fabric of our national life, although immigrants have brought various mumming performances from alien lands. Down in the New York East Side, foreign and local holidays are observed by celebrations imported with gay kerchiefs and other personal property. Occasionally in New England towns, where there is a considerable Polish population, the natives are startled by glimpses of strange Christmas processions brave with arrays of floating crimson and purple draperies and gaudy jewelled crowns. All of which is rather incomprehensible to persons who subsist on county fairs and cattle shows.

Perhaps in those same respectable exhibitions of live stock and vegetables, and in the corn carnivals in Kansas, the crowning of King Cotton in Texas, the flower festivals in California, and the Mardi Gras in New Orleans, the instinct for folk drama still persisted in a dormant state. Only in the last few years, however, has the real ROBIN HOOD play enjoyed a renaissance, and that renaissance has come from the most logical place in the world—the university.

Say what we will about pedantic scholars who delve in the dusty knowledge of past centuries, they hand down old ideas, and ideas are the only things that can crack the crust of conventions. Scholastic knowledge may not be of great value in the hands of a man who is content to admire it for itself alone, but when he shares it with a brother who can refashion it for daily use, then the university proves its indispensability.

Numerous colleges—particularly those for women, or co-educational institutions—during recent years have amused themselves with May games in imitation of the Spring festivals which were annual events in England of the thirteenth and fourteenth centuries. Our male undergraduates still spend their April energies on athletic meets of one kind or another, seeming to indicate that the modern ROBIN HOOD plays appeal to them about like dramatic embroidery—pretty, but hardly appropriate.

The ancient plays, however, were worthy of the stoutest collegians, with their display of prowess at quarter staves and other homely implements of warfare. Even athletic American girls—blessings on them!—shy from a presentation of the episode in which jolly FRIAR TUCK dropped ROBIN HOOD in midstream. So, there is one difference between the original and the imitation folk play. History may repeat herself, but she does it with a different accent. Modern folk plays are formed in a smoother, a more delicate mold, because this is the twentieth century, and because the Puritans took a hand in shaping our tastes since ROBIN ceased to be celebrated.

Those earlier plays which flowered at the close of the Crusades never contributed any great influence to the form of national drama. Our modern stage came from the church, and not from any national amusement, a fact that explains reasonably enough the serious, didactic tone that has always pervaded the English theatre when it is at its best. Whether this revival of the obsolete folk drama will mean anything more than an academic pastime will depend entirely upon the relation it establishes with existing dramatic literature. There seems to be no waving tentacle of the

modern dramatic octopus which is likely to seize on the collegiate Spring festivals for nutriment. Consequently, if they continue to exist, they probably will never become anything more than picturesque local customs, pleasing on their own account and on account of their historical association.

False Notions

THE NOTIONS of intelligent persons should be logical as well as interesting when addressed to the public. CICELY HAMILTON has been giving her idea as to "the decline of the drama" in a London newspaper. She says the stage has lost its attraction for the public "because the actors have become respectable."

The stage has lost something of its glamor, as THE MIRROR has pointed out, because the former secretiveness of managers and social isolation of actors have given way to a searching publicity as to plays and stage people that leaves nothing to the imagination, a mistaken idea as to the potency of this sort of "advertising" having led those in immediate interest to disclose all of the secrets of the playhouse and put the players constantly in public view in their hours away from the theatre. As for "respectability," that condition will never injure those concerned in any public vocation.

But Miss HAMILTON starts on a false premise also in the matter of the drama, which on the whole has not "declined." In most respects the drama was never in better shape than it is to-day. THE MIRROR has constantly contended that this is so, and in this particular connection it is pleased to quote an argument in line with its own from that sterling newspaper, the Portland *Oregonian*:

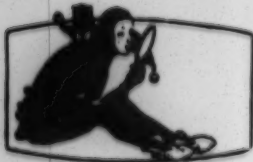
There never was a time in all likelihood when sad-eyed old gossips did not bemoan the decline of the drama. When SOPHOCLES put his Oedipus on the stage at Athens, you might have heard Greek mossbacks telling one another on the porch of the Parthenon how sadly the drama and every other form of art had declined since their boyhood trips to see the peasants play at the Dionysiac festivals. It was the same in London in SHAKESPEARE'S time. Lear was all very well for those degenerate days, wailed the CICELY HAMILTONS, but compare it with the plays we used to see in the beautiful long ago, and notice the falling off.

The simple truth is that we are living in a period of great dramatic productivity and power. During the last half century many more than the usual number of distinguished playwrights have appeared and much of their work has been highly original and of wonderfully fine artistic construction. The motives and methods of the drama have been revolutionized by such men as IBSEN and his German compeers like HAUPTMANN, to say nothing of MATTIELINCK. The older feudal motives have been pretty well eliminated. Social and domestic problems have been substituted for them.

Even in this country we have kept up with the movement fairly well. We have forsaken the silly adaptations of French plays, which once satisfied us, and begun to use the rich dramatic material provided by our own national life in its multifold aspects. Our plays deal frankly and seriously with American affairs. They display a vitality which our stage never saw before, but which will undoubtedly grow in vigor with time.

Each period of national history is marked by its own peculiar type of drama. No other form of art keeps so closely in touch with life. When France was absolutist and Roman it had RACINE and MOLIÈRE. When the revolutionary spirit had infused everybody and everything it produced VICTOR HUGO. Our own history tells the same story, though in smaller print. During the pre-ROOSEVELT days of our complete immersion in sordid finance nothing could have been more arid than our drama. It was as poor and gross as the life it freely reflected. Now that we are looking toward better things in politics and society the drama responds. The new problems are treated seriously and often wisely before theatre audiences who follow with rapt attention. To talk about the decline of the drama is simply to repeat meaningless phrases as a parrot does.

Yet the talk about "the decline of the drama" will continue, for it is the habit of the present always to sigh for "the better things of the past" in all departments of human interest and effort, whereas really the world in all things moves forward.



THE USHER



IF *The Usher* were to characterize *The Mask*, published from the Arena Goldoni, Florence, Italy, offhand, as *THE MIRROR* has often characterized it in brief, he would without particular thought call it an artistic journal, devoted to an impulse for the highly artistic in the theatre, albeit the forms of art it affects, as a vehicle for the ideas of Gordon Craig, are "caviare to the general." The editor of *The Mask* is John Sewar, and Allen Carric is of its staff, though Mr. Craig gives it a formative attention.

Not long ago *THE MIRROR*, commenting upon the *Mask*, said:

While there is much in *The Mask* . . . that appeals chiefly to persons of absorbingly artistic trend and habit, there is also something in it from time to time that contains suggestions for persons whose notions are more related to the prosaic and the practical.

By this was meant just what is expressed in the first paragraph above. But Mr. Craig takes exception to the phraseology if not to the idea expressed in a most interesting letter to *THE MIRROR*.

"The two journals," says he, meaning *THE MIRROR* and *The Mask*, "can be compared. It would be wrong to say they are not to be compared. You cannot easily divide them. I think sincerity characterizes both, and there are artists at the head of both. *THE MIRROR* more and more concerns itself with questions of 'art' and *The Mask* more and more with 'practical' questions. I here use the two words 'art' and 'practical' for once in the sense in which they are used by *THE MIRROR*, and I have put them in inverted commas purposely. For it is on these two words, or rather, to be more exact, on the words Artistic and Practical, that I want to write a word, and what I write is part message, part question to our good friends in New York." And Mr. Craig continues:

It seems to me that separation is a very unfortunate thing and union a very happy one, and because of this I think it is rather a pity that there should ever be a division created in the minds of theatrical people by placing the two words artistic and practical in opposition to one another.

I have seen this done so many times that I am at last obliged to rub my eyes and ask myself how it is that I can see no separation existing between the two ideas whereas others seem to see a gulf. Perhaps I have not understood the exact meaning of the words. Let me turn to the dictionary:

Practical.—Relating to performance.

Artistic.—The word is not in my dictionary.

That is because I use a dictionary dated 1785, the dictionary of Dr. Johnson. "That is not practical," you will say. But it is just here where I differ from you, and you will perhaps humor me for a moment.

This word "artistic" is a new word, and its false meanings are many. "Oh, he's very artistic." Why say that? Why not say he is an artist and have done with it? I think that ladies and dandies have invented this word "artistic" so that they might apply it to each other. The word is elastic. It can mean anything . . . and be applied to anybody, and now that it is used by everybody it means just what anybody wishes. A policeman cannot be an artist because he already has a profession, a trade; but added to his law and orderliness he can be "very or rather artistic." Judges, countesses, sportsmen, editors, princes and shopkeepers cannot be called artists, but because they have a just amount of decent taste they claim to be "artistic."

The word "artistic" depreciates the value of a work of art.

The work of an artist is a work of art and is not

"artistic"; never was and never will be. In this I refer you to other artists, Americans, whose word you would perhaps rather take than mine; so if you ask Mr. Sargent, Mr. Abbey, and Mr. Chase, these being artists whose age makes it incumbent upon you to believe their statements (and I think I have chosen representative names), I think they will tell you I am correct and that in English the use of the word "artistic" has done much harm.

Mr. Craig goes on thus interestingly to elaborate his idea:

The word "artistic" implies something unprofessional. Now an artist is first of all a professional; a very hard worker. You do not write *Oedipus* without hard work, nor do you decorate the walls of the Boston Library without hard work; nor was the art of improvisation created without hard work; but any one can be "artistic" without stirring his little finger.

It is here, then, that I think you do a little unconscious injustice to all artists in suggesting that there is a separation between art and the practical.

By "persons of absorbingly artistic trend and habit" you evidently mean artists whose habit it is to be absorbed in their art.

By prosaic and practical people you evidently mean those who are working hard for their living.

And in both cases you are speaking of and to theatrical artists and theatrical workers.

I may be wrong, but I always understood the word practical, when applied to work, to mean something a little different, a scrap more, than the meaning you give it. I always thought it meant capable, skilful, workmanlike.

If we send for a practical carpenter and a man skilled in the knowledge of how to construct in wood arrives, he is not less practical because he gets five or ten dollars more than another man. He is practical only because he can make tables, chairs and shelves better than amateurs; he would be unpractical only if he could not do so.

If he is practical, he is a professional; if he is very practical, very skilful, he is an artist. He cannot be an artist, or a professional, and yet be unpractical. I repeat this again.

And in like manner we ask a painter to paint our portrait. He is not to be judged practical because he asks a thousand dollars more or less than another, but because he knows how to construct a likeness skilfully. For Art is only another word for Skill; it is skill raised to a different plane.

There is no difference or separation between the skilful carpenter and the skilful painter except that the latter is more free and his medium more flexible and therefore his powers must be greater.

This is not the place for me to criticize the theatre. I have worked at its art for a lifetime and am in my fortieth year. I have been told I am an artist, even accused of being one. I have heard it whispered, "he is very artistic," and every whisper has helped to separate me from those to whom I am most sincerely attached, to those men of the theatre. Because while whispering that I was very artistic the good people have felt they owed me something, and added, "but he is not practical."

I may be excused for speaking of myself here, for I represent a certain spirit in the theatre; that spirit which is awake in a man who is twenty years of age, asleep when he is thirty and dead at forty, . . . killed out of the young fellows by this eternal, infernal but well-meant whisper, "he is very artistic, but he is not practical."

It has not driven this spirit out of me. It is one of those phrases which have as much sense as *Abracadabra* or *Hinky-pinky-ponky-poo*.

For to serve in the ranks of the theatre is to serve an art. Is it not?

To serve an art faithfully is to be an artist. And it is impossible to be an artist without being practical or skilful at the same time.

It is said of me that I am an artist. Whether this be true or not I cannot say; but most assuredly if I am an artist then I am also practical.

May I hope that I have not tired you, and that I have done something to reunite in your mind and good-will the words "practical" and "artist"; to heal an old quarrel; and that there will be many others who will work to the same end, for separation is a great evil, is the only evil. There is a place near the core for everything, and it is only by reuniting the divided parts of the theatre and surrounding the heart of the theatre that we can protect its art from the dangers to which it is exposed.

It would belittle Mr. Craig's exactness in art and flout the earnestness with which he pursues art in the theatre to reflect upon his pleasantness about his reliance upon Dr. Johnson's Dictionary.

An artist is one who is adept in a fine art. Or one who in any department does his work "according to the constructive principles of art." Ruskin went so far as to say that an artist is "a person who has submitted in his work to a law which it was painful to obey."

On the other hand, a very good modern dictionary defines the artistic or the artistical as something "of or pertaining to art or artists"; or something "characterized by the appearance or effect of art"; or something "appealing to the artistic nature." And again, as of one "tending or having the power to produce works of art—esthetically constructive."

As to the practical, it means, according to the same authority, that which "pertains to or is governed by actual use and experience as contrasted with ideals and speculations; adapted to or dealing with the common affairs of life."

It was in these senses of the words, universally employed, that *THE MIRROR* characterized the *Mask*.

THE MIRROR, too, always wishes to see in the theatre a union of art and utility, as far as that union may be effected.

But Mr. Craig in his admirable work and propaganda seems, from this viewpoint, to be working largely over the heads of the mass of people who find in the theatre a pleasure, chiefly as it is related to commonplace matters which they can understand. The theatre always has depended and always will depend upon the suffrage of the great body of the people, and the great body of the people love the commonplace.

It is good to have artists who are willing to labor to lift the mass to their own height, but the mass will not rise. It is only to artists and to the artistic—persons who can appreciate art though they cannot achieve it—that such work as that in which Mr. Craig is engaged appeals at its full value.

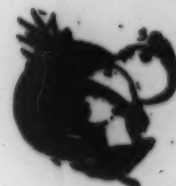
Unfortunately, too, there are comparatively few persons in and of the theatre who can appreciate—and failing to appreciate, they can hardly tolerate—the details of the art spirit which animates Mr. Craig in his work, as those details are disclosed. Most of these have as little patience with new ideas, which they cannot or do not understand, as Mr. Craig has with the old ideas that have so long prevailed in the theatre. It is a matter relatively of extremes of conception and practice. But Mr. Craig is doing work that will bear general fruit in the future, just as surely as it is winning present recognition among and beyond those who understand it and apply it.





THE PREPARATION OF THE STAGE NEOPHYTE

BY FRANKLIN H. SARGENT



THE most striking trait of the stage neophyte is his unpreparedness. He, or more often she, has been encouraged by friends or by some thoughtless actor, and perhaps made obstinate by the opposition of parents, to go upon the stage totally unready and ignorant of what he or she is plunging into, and not even tested as to his or her fitness to enter upon a most difficult task requiring the finest technical skill, philosophical reasoning power and profound feeling and purpose. He tries to learn to swim, so to speak, by jumping into deep water—with his boots on! Naturally, after the first cold shock of disillusionment, finding no bottom, he flounders in a state of perplexity. Every one about him is too much occupied with self to render much assistance. The easiest way is usually chosen. This is impulsively to imitate the principal swimmers in that particular theatrical pool, blind to originality and studious intelligence. In that way the stage-beginner may save his salary—even though he may prospectively ruin his art. Unless superior to his environment, in most cases he will in time establish a sort of crude constructive reasoning, a very limited mechanical deftness, and a very good knowledge and command of the tricks of the trade.

For the trained mind and body of the young man or woman who has been first thoroughly examined as to dramatic capabilities, selected as naturally qualified for a theatric career, severely discouraged if not qualified, and carefully prepared for that career if sufficiently promising; for such trained capacity the first actual experience in the theatre, in however small capacity, can never be wasteful or foolish. Proper training is condensed experience, plus disciplined faculties and an established art creed. Such training should accomplish in one year what would require several years of ordinary theatrical experience, barring, of course, certain essential practicalities which can be learned only in the routine of the theatre and before an audience.

A college professor said to me the other day, between acts of rehearsal, "What a pity so much time and mental energy must be spent upon so many commonplace, experimental, and repeated details and matters that are of no real self-improving value!"

The college professor may have been inexpert in his judgment; yet is there not enough truth in his criticism to set us thinking? Is there not a waste? Is not an economy of time and labor in most of the actor's operations possible and desirable—similar to that which is to-day transforming the processes, economizing the work, enriching the employer, and improving the status of the worker in the business and the scientific worlds? Many, shall we say most, actors are caught in the theatric machinery to such an extent as to become automatic parts of it—surrendering their actual independence and originality of thought, acquiring a limited range of stage technicalities and little use for their better brains, and in their own estimation "knowing it all."

Nor is it the active and thorough use of intelligences and skill that may be wasted in the theatre. It is not skill and knowledge alone that makes the artist; there is something far more important. And that is the preservation and development of personal character. What the man or woman is, is far more essential than the theatric cleverness he or she can exhibit. Out of the personal nature must come the purpose, the process and plan and the path of progress.

The greatest need of the young actor is to

preserve his or her self-respect, to preserve ideals, to avoid floating with the dirty currents where float the wreckage of fine natures, the flotsam and jetsam of the darker theatrical waters.

The neophyte in the theatre needs help and advice from his leaders in the theatre in many ways. And where he needs it most he receives it least, in the repertoire stock company.

The untrained beginner in the stock company of to-day is in a particularly unfortunate situation. He has no resources such as the older experienced or the younger and trained actors have; no standards of the art, no established modes of work and study, and no time or inducement or advantages for improvement or study of the best essentials of the actor's art. He is swept along in the tide of hurried preparation of many plays and frequent performances. Careless habits, imperfect ideas and weakened ideals are the permanent outcome—combined with the gain of assurance and clever sleight-of-hand and slight-of-lines—which replaces thorough, painstaking growth and achievement. Great credit is due to those who succeed in holding themselves up, in breasting the tide and in avoiding the aimless drift that absorbs so many.

In the old days of forty or more years ago, the young actor secured a crude kind of apprenticeship in the stock theatre of that time. In the old stock company system the young actor had the

ARTHUR ALBRO.

When Franz Lehar's new comic opera, *Gypsy Love*, is presented at the Globe Theatre in October, with Marguerita Sylva as the star, Arthur Albro, who was discovered in Leipsic by A. H. Woods's foreign representative, will make his American debut. He is a tenor with a phenomenal voice, and with it has a pleasing face and figure. Albro had an opportunity to see *Gypsy Love* played in Paris, and the influence brought to bear by Miss Sylva, together with seeing the part allotted to him played, were sufficient inducements for the young Italian tenor to appear in its American premiere.

Albro is said to be an incessant worker and really prefers comic to grand opera. He claims that the more he uses his voice the better he sings, and the occasional performance in grand opera is not to his liking. He is twenty-four years of age.



ARTHUR ALBRO

advice and help of the older members of the company, particular care in the reading of lines and arrangement of business, as explained by a competent stage director, and often some drill in fencing, dancing or singing. I recall among my own first experiences in the Old Museum Stock of Boston, thirty-five years ago, the remark of the stage-manager after the first act of my first rehearsal, "Now, my boy, I will show you how to walk!" The beginner in the old-time stock theatre readily acquired a certain felicity, if not facility, of expression, a sharpened memory, knowledge and skill on traditional lines by practice in many roles with the example of his elders in the company. The actor of the old stock company was, in short, a recognized member of a guild, and in somewhat hasty, though formal, fashion was initiated into the trade and traditions of his calling. The apprenticeship in this guild or company was on a par instructively with the mediæval and earlier forms of education in general; it lacked both the ethics and methods of modern and civilized development of a free and perfected use of all the special and temperamental powers of the individual. The principle of authority, as exercised in the old education and in the old theatre, is giving way to the new idea of the freedom of the individual in spirit and in power.

The stock company form of training was a necessary product of the earlier and immature period of American theatrical history. The stock company of to-day differs from the old-time organization in both purpose and accomplishment. Its aim, with few notable exceptions, is the production of plays and representation of players, with the least possible outlay of time, study, preparation, training and expense. Its value is pecuniary to the experienced actor and highly practical to the trained student beginner.

In response to changing theatrical conditions the educational needs of the theatre have been met exactly as the needs of life in general, by an evolution from the unsystematic mode of the stock company guild to organized institutions for the education of actors as paralleled by every other art or science.

Dramatic teaching has become a special profession in itself. Dramatic pedagogy is a science in its early stage of evolution. It involves a deeper and more comprehensive education for the actor's physical instruments, for the instincts, imagination and dramatic powers of the mind, and conceptive and emotional faculties than is possible in the present-day theatre.

Prejudice against formulated dramatic teaching is born of ignorance of what it is and what it does. There is a tendency to estimate the whole scope of such work by the activities of charlatans and weaklings. As well pass judgment upon the whole dramatic profession by pointing at its worst or most disreputable members. It is natural that many an actor will support the particular form of training that he or she has personally obtained, and condemn everything not personally experienced. Some actors, like Mascarille in Molière's *Tartuffe*, say: "I never study. Everything comes perfectly natural to me." The whole process of rehearsal is a process of teaching, and all actors are pupils of the stage-manager. Every actor has had some form of study and training, some educational policy. It is simply a question which is the best—that of picturesque Bohemia or that of progressive civilization.

Franklin H. Sargent.



THE MATINEE GIRL



VISITORS to the Belasco Theatre do not see the genius of that institution. "Busy," or "away," are the answers received from the theatre's functionaries by most inquirers.

Only a few know where the be-reaved playwright-producer is nor in what mournful manner he is busy. If he were asked directly these questions he would answer:

"I am trying to arrange everything as the little girl would like it."

Beautiful Gussie Belasco, whose name, Mrs. William Elliott, still seems new and awkward upon the tongue, in the stillness of her quiet home at Union Hill, has, as nearly as her devoted father can provide it, "everything as she would like."

She never liked to be alone. Her father has ordered that night and day a man be at watch beside her grave. She is never for a moment alone.

Sweet peas were her favorite flowers. The mound beneath which she lies is covered with a fresh blanket of them every day.

She had grown attached to two servants who attended her in the last months of her illness. Those women have been brought to New York and will be provided for out of David Belasco's bounty the rest of their lives.

The house which she occupied in those long days of her dying at Colorado Springs appealed to her sense of beauty.

"I love this little house, Papa," she whispered when her voice had nearly deserted her. In the lots which he bought at Union Hill Mr. Belasco is having built an exact reproduction of that house in the Rocky Mountains. "The house will shelter us all sometime," he said to his wife and daughter.

The bride who died with what seems such cruel untimeliness had planned a career of her choice for her beloved young husband. That career her father intends not only to make possible, but to help him, with all the power in the elder man, to achieve.

Quietly in a seashore retreat with his family, he is doing what his little girl would like.

"Hide every morning. Play a little golf. Take a swim every day. Study the new play. It seems very interesting and I hope will be a big success. It feels that way. (My elbow's on wood.) Go to bed at ten" is Frances Starr's succinct account of her Summer at Sagamore, on Lake George.

Mabel and Edith Taliaferro, having motored from Liverpool to London, found that means of sightseeing so congenial that they contemplate such a tour through the chateau district of France.

The stage presence of Augustus Thomas is something that has been wondered at and admired for two decades. "Such ease!" "Such restrained power!" "Such admirable self-control!" "Whenever I see him I think 'Behold a man!'" cry his admirers. And Mr. Thomas deserves all this admiration. But, like all things admirable, there is in his fine domination of an audience, whether it be in a theatre or at a banquet table of the Dramatists' Club, a mingling of art with nature. The art he has learned from one of the best teachers of elocution, and developers of individuality in this country.

At a dinner of English folk on English soil a seer said of Ella Wheeler Wilcox and Amelia Summerville, the only Americans present:

"When I looked upon these wonderful women I was first puzzled as to what they were in a previous incarnation. But I have visioned them both. Mrs. Wilcox as that which Ponce de Leon sought but never found, the Fountain of Youth, and Miss Summerville as a calla lily."

Adelaide Prince and her daughter, Ethel, are making life delightful for friends who have fled from the city's heat, to Justholme, near Delaware Water Gap.



Tuber-Stanford Studio.

FRANCES STARR AT LAKE GEORGE

Frank Daniels, in the picturesque cottage, built of huge irregular, many colored rocks, gathered on his own acres at Rye, N. Y., says that happiness in other seasons may be living under your own roof-tree, but that state in Summer is looking out at your own lawn.

At Gloucester, Mass., Grace L. Furniss, Grace Filkins, Alice Fischer, and Will Harcourt, and their neighbors, Mr. and Mrs. H. B. Warner, of Bass Rock, a mile away, and Margaret Bourne, at Nahant, represent earnest art as opposed to frivolous society.

Blanche Ring is giving parties as merry as her gay ballad, "Rings on My Fingers," at her beautiful new home at Mamaroneck.

Billy Hart exemplifies the actor's longing for simple living at Westport. There, his assets for content being his sister, a many gabled white cottage, and a wide decked white bull terrier, he leads a hot month's existence that he and his neighbors declare idyllic. Mr. Hart's counter irritant for stage wear and tear is in his garden, though he displays no vanity at its neatness.

He waives vanity in the speech: "I have to keep it neat because the garden is built in front of the house, where everyone sees it."

Eva Davenport departed for the spot of her soul's and body's surcease, Block Island, her midsummer haunt of many years, last week. The ample comedienne stars in the surf, where in her specially made bathing suit she swims twice a day, at sunset and sunrise, and wondering and admiring young folk who, sleepily at the earlier period and spoonily at the later, walk the shore, beg her to give swimming lessons, offering to provide a heavyweight class worthy of her efforts.

Miss Davenport's bulletin from that point is a cheery one. "Maybe it's true that nobody loves a

fat man," she says, "but everyone loves a fat woman."

"That is what I thought when I, a fat person plainly attired in black, sat quietly on the dock at Stonington waiting for the steamer that was to take me to Block Island. Presently the boat came pushing and grinding alongside, bearing a merry party of persons, who, when they caught sight of said fat person plainly attired in black broke into cheers, waved flags, beat drums, tooted horns and made an awful row. The noisy party, headed by a judge and his wife, had come over to meet me and escort me to this paradise of the Atlantic."

At Lake Winnepesaukee Helen Ware is enjoying a vacation after her own inner heart of hearts. This was not true of her last Summer's wanderings in Europe, which was not even to her mind of minds. Miss Ware did her duty by the smallest of the continents. She was a sightseer as conscientious as she is an actress. But, meeting her over chocolate in Paris, I heard her state her unalterable determination never to form the annual Europe habit.

"One crossing in five or six years is quite enough," was the ultimatum.

This Summer she has sought a wooded spot hard by the lake, where she lives as she likes, in the open. She boats and fishes and tramps in a comfortable short skirt and khaki coat and hat, and sleeps as dreamlessly as ever did a tired woodman.

Meanwhile she is following her own advice. To play her exacting role in *The Price* it is required that she be of avoirdupois less than the clever young actress has shown since she played in *The Kreutzer Sonata*.

The rules she gives her plump sisters follow:

Eat only those vegetables that grow above the ground.

Eat no more bread than one slice a day. Drink plenty of water, but none before noon. This will cause

a loss of weight of a pound a day.

Walk a mile before breakfast and a mile afterward.

Take no water at meals.

Take a hot bath every day.

Eat meat but once a day.

Eat neither cake nor candy, ice cream nor any other rich food.

Never take a street car unless you are going more than twelve blocks.

Shun all foods that contain starch and make carbon. Don't look for results until after the tenth day. Then you will have cause to rejoice in them.

Local pride is indicated by the manner in which Staten Islanders point to the old red brick convent on the hill and say:

"That's Notre Dame. Mrs. August Belmont went to school there." Actors on their way to an outing in Silver Lake observe: "That's where Eleanor Robson was educated."

When Eleanor Robson left the stage by way of the gates of matrimony those who knew the abundance of her mental energy asked themselves and each other what she would do with it. What she is doing with it becomes apparent after a year of adjustment to the conditions and responsibilities of a town house in New York, a country place at Hempstead, a place in the foothills of the Berkshires, and home holdings in France. Her administrative faculty having settled well into its groove, the former star's excess of mental energy is overflowing in philanthropic channels. She is, for instance, an officer of the Civic Federation.

Eva Tanguay has had herself photographed with lions. The lions showed no fear.

Theodore Kosloff, the youthful, brown-skinned director chorographique of the Russian Dancers, before setting out upon his walk to the Thousand Islands Tuesday week, was asked how he liked New York.

"Very much," he replied, in shredded English. "I feel here so at home. New York has such dirty streets."

THE MATINEE GIRL.

NEWS FROM LONDON.

Above Suspicion—Pomander Walk—The Parisienne—Pericles and Aspasia—Hammerstein Opera—The Girl Who Couldn't Lie—Pelleas and Melisande.

LONDON, July 8.—Above Suspicion, produced on June 28 by Herbert French at the Haymarket, is an adaptation from Victorien Sardou's play, *Ferréol*, which was lately done in English in 1904. Ferréol has had quite a career, having been produced at the Gymnase in 1875, and having been variously translated and adapted since then. The complication is conventional enough: a money lender is murdered and the wrong man is accused. His innocence can be proved only by another man, who in doing so must compromise a married woman. Rather than sully her reputation, the unhappy man attempts to appease his conscience by a false confession, assuming the murder himself. Of course matters are finally straightened out through his inability to tell a logical lie. The theatrical nature of the plot, as in all of Sardou's plays, permits the construction of scenes in which the emotional pressure is raised to a high degree. Mr. Marpeth, following rather closely in the footsteps of the original, has made some very effective passages, although the audience was not too inclined to approve of the evident artifice of the situations. English taste runs to art rather than to artifice. The chief enthusiasm was for the acting rather than for the play. Alexandra Carlisle, Charles Maude, and C. Aubrey Smith were recognized by the audience for meritorious work. Their support was admirable in most cases.

Pomander Walk, by Louis N. Parker, is already familiar to New York audiences after its season's run at Wallack's. London had its first glimpse at the Playhouse on June 29, of what had been stamped with trans-Atlantic approval. Although the English critics are not inclined to be so enthusiastic, they admit a considerable charm to the gentle comedy of manners, and the play will probably run for some time. Cyril Maude, Winifred Emery, and their daughter, Marjory Maude, are all in the cast, and they are always sure of their public. Mr. Maude plays the bluff old admiral, Sir Peter Antrobus, the presiding genius of Pomander Walk. Winifred Emery plays Madame Lachenais and Miss Maude is Marjolaine Lachenais. The other characters in the play are very easily individualized, and the cast takes good care to make them stand out.

Fred Terry and Julia Neilson have revived The Scarlet Pimpernel for the coronation season at the New Theatre, and Princess Bariatsky is doing The Parisienne at the Royalty. Although she is as brilliant as ever, the play, by Henri Becque, does not seem to be exactly what the public was waiting for. The narrative meanders through a string of quarrels be-

tween a French lady and her lover, while her complacent husband serenely suggests from time to time that she is hardly fair to the other man.

A clever and up to date version of Pericles and Aspasia, by William Courtney, preceded The Parisienne. While Pericles was pompously composing an oration for Thucydides to deliver, his wife kept breaking in querulously with complaints concerning the cook and other more or less necessary domestic evils. Meanwhile Pericles has troubles nearer at hand in the shape of his stenographer, Aspasia, an energetic young woman with the most advanced theories. Bored by Pericles and his fussy manner, she runs away with the gay youth, Alcibiades, who is fresh from college. Pericles and Aspasia and The Parisienne were produced at the Royalty on June 26.

Oscar Hammerstein has announced a season of twenty weeks, opening with Quo Vadis on Nov. 11. Prices range from a guinea to a florin (\$5.25 to 50 cents). Other French operas to be given are *Thais*, *Nanon*, *Les Contes d'Hoffmann*, *Le Prophète*, and *Louise*. In the Italian list are *Siberia*, *Pagliacci*, *Cavalleria Rusticana*, *Aida*, and *Otello*. The singers engaged are: Sopranos—Lina Cavalieri, Isabeau Catalan, Victoria Fer, Aline Vallandri, Eva Oldhanski, Felicia Lyne, and Louise Merlin. Contraltos—Marguerite D'Alvares and Tinka Josel. Mezzos—Jean Duchene, Nina Rath, and Antoinette Kerlane. Tenors—Jean Auber, Mario Ansaldo, Orville Harrold, Frank Pollock, Frederic Regia, and Fernand Leroix. Baritone—Maurice Renaud, Georges Chaal, Jose Danse, M. Figarella, Arthur Phillips, and Mario Ellandri. Basses—Jean Perkin, Enzo Bossano, Francis Combe, and Giuseppe De Grasia.

On July 4 The Girl Who Couldn't Lie was produced at the Criterion. The comedy is by Howard Keble. In the cast are Miss Murial, Frank Dyall, Athol Stewart, Marie Illington, Edmund Gwenn, Agnes Thomas, Pollie Emery, and Sydney Farebrother.

On the afternoons of July 11, 12 and 13 Mrs. Patrick Campbell, Arthur Wontner, and Martin Harvey will appear at the Lyceum in a revival of Pelleas and Melisande. Although it is some time since they have played these parts, both Mrs. Campbell and Mr. Harvey are familiar with them. Forbes Robertson originally played Golaud, which Mr. Wontner now undertakes.

Baby Mine is to be reduced to tabloid proportions for use in The Follies, at the Apollo, with Lewis Sydney in the leading role. Meanwhile Weedon Grossmith continues with much success at the Vaudeville.

On July 25 Sally Bishop will be produced at the Prince of Wales Theatre, with a cast including Daisy Markham, Elaine Innescourt, Agnes Thomas, Maud Cressall, Holman Clark, A. W. Bascomb, and Percival Clarke. Sally Bishop is E. Temple Thurston's adaptation of his own novel.

Wilkie Bard, an English music hall favorite who is the principal comedian in the Drury Lane pantomime, will go to America this next season, under the management of Werba and Leuscher. JASPER.

AT THE PLAYHOUSES.

NEW AMSTERDAM.—The Pink Lady is breaking hot weather records at the New Amsterdam, where she will spend the entire Summer. Alice Dovey, who played Angela, the soubrette role, is taking a few weeks' rest, and Alma Francis is singing her role in her absence.

JARDIN DE PARIS.—Ziegfeld's Follies of 1911 is a splendid contribution to his series of yearly follies, beginning with 1907. The New York Roof is a popular resort these sweltering nights.

GEORGE M. COHAN'S.—Get-Rich-Quick Wallingford is the one dramatic triumph of the season to defy the weather. The play will continue at George M. Cohan's "ice cold" theatre till it moves to Boston in the Fall.

METROPOLIS.—Cecil Spooner and her stock company presented Monte Cristo last week as their final offering of the season. Rowden Hall played the hero, displaying ability which only a strong old favorite like Monte Cristo could bring forth. The other members of the company were cast in congenial roles.

PALISADES PARK.—In the open air rustic theatre at Palisades Park the Aborn Comic Opera company are entertaining their patrons with A Chinese Honey-moon, which enjoyed such a long and prosperous run at the New York Casino. The company selected for its interpretation includes many favorites with other Aborn revivals at Palisades Amusement Park this Summer. Fritzi Von Busing has returned in the character of Mrs. Pineapple, Forest Huff for that of Tom Hathorton, and Sabrey D'Orsell for Princess Soo-Soo. The role of Fi-Fi has been assigned to Edna Reming, who succeeded Katie Barry, the original in this country. Hattie Arnold appears in her former role of Mrs. Brown, and George W. Leslie has the leading male comedy character of Mr. Pineapple. Others are Thomas H. Burton as Hang Chow, Sol Solomon as Cheppie-Chop, and William Schuster as Hi-Lung.

CO-OPERATION AGAINST PIRATES.

The recent amendment of copyright laws in this country and the more recent action of the Theatrical Producing Managers' Association through their attorney, Lignon Johnson, has been sympathetically watched by the English managers. So emphatically do the English approve of the action against Alexander Byers, whose organized depredations have extended across the Atlantic, that the British Association desires to co-operate with the American managers in order to insure a more effective protection of the interests of both.



H. COOPER CLIFFE

Ham Faversham in The World and His Wife, and recently doing excellent acting in Everywoman.

PHYLLIS SHERWOOD, another busy young actress, who devoted the past season to the star-cast of Jim the Penman, then toured Connecticut in The Circus Chap, supporting Harry Stone, and was also leading woman with H. B. Warner in Alias Jimmy Valentine.

SIDNEY CUSHING, who has been playing in The Round-Up for two seasons, and previously seen with John Drew in De Lancey, in Brewster's Millions, The Daughters of Men, Artie, and The Right of Way.

ADELAIDE FITZ-ALLEN, last season in Madame X. ALBERT O. WARBURG, beloved of Brooklyn theatregoers, where for six years he was with Corse Payton's stock.

JEAN NEWCOMBE, who is probably tired of being called "statuesque," and whose last engagement hereabouts was in Over Night, at The Playhouse.

GUS WILLIAMS, the Dutch comedian, who has been conspicuous in vaudeville lately as one of the headliners in the several "Old Timers' Week" revivals.

ALTHEA FRANCIS, who appeared with Elsie Janis in The Fair Co-Ed.

FRANK WRIGHT, who for the past two seasons has been the Clerk of the Court in Madame X.

July 20.

J. HAMMOND DAILEY, recently seen at the Astor Theatre with Holbrook Blinn in The Boss, and now a member of the Orpheum Stock, Philadelphia.

July 21.

CHAUNCEY OLCOTT, the first of this season's crop of stars to get under way, having opened his tour last week at the Columbia Theatre, San Francisco, presenting a new play by Rida Johnson Young, entitled Macushla.

THE STAGE BIRTHDAY CALENDAR

July 19.

ELSA RYAN, who had a merry time last season, appearing in The Simple Life, The Girl and the Drummer, Two Men and a Girl, Marriage à la Carte, and The Kiss Waltz.

H. COOPER CLIFFE, happily recalled for his work with William Faversham in The World and His Wife, and recently doing excellent acting in Everywoman.

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GLADYS HULETTE, the talented child actress, originator in America of the role of Tyltyl in The Blue Bird.

HOMER MILES, enjoying great popularity as a member of the stock at the Hudson Theatre, Union Hill, N. J.

MINNIE DE RUE, once well known in light opera circles but now the wife of the popular stage-manager, Joseph C. Fay, and retired.

C. AUBREY SMITH, the English actor, who has appeared in this country upon four different occasions, with John Hare in The Notorious Mrs. Ebbsmith in 1895, with Forbes-Robertson in The Light that Failed in 1903, with Marie Doro in The Morals of Marcus in 1906, and with Grace George in A Woman's Way in 1909.

BONNIE MAUD, who has now outgrown children's roles and recently appeared in the original production of The Blue Bird, at the New Theatre.

July 22.

SARAH COWELL LE MOYNE, who lately gave a striking portrayal of the role of Truth in Everywoman, just preceding which she was in the star revival of Diplomacy.

ARTHUR MAITLAND, who appeared last season in Is Matrimony a Failure? and also managed a stock company at Glens Falls, N. Y.

VIVIAN MARTIN, recently seen in The Spendthrift and for whom Frederic Thompson predicts many distinguished things.

GUS ELEN, the English coster singer, last seen here in 1907-8.

July 23.

JOHN HARRINGTON, who appeared with Dustin Farnum in Cameo Kirby.

CHARLES FULTON, one of London's best actors, happily recalled in this country for his work in The Evangelist.

July 24.

WILLIAM GILLETTE, who found his revivals of old plays wonderfully successful last season.

CHARLOTTE HUNT, long a prime favorite in the stock at the Bowdoin Square Theatre, Boston, and more recently seen in stock in Rochester, N. Y.

FRANK MOULAN, the past two years identified with The Arcadians. He is slated for an important comedy role in Donald Brian's support this coming season.

GRACE MERRITT, who was seen on tour last season in the title-role in The Blue Mouse.

ARTHUR ELLIOTT, each season to be found in the cast of one or more of Charles Frohman's productions, lately with Arsene Lupin.

FLORENCE BINDLEY, popular in melodrama and vaudeville, lately devoting herself exclusively to the latter field.

ALICE BELGA, of the Charles Dillingham forces, seen in the original production of The Old Town, supporting Montgomery and Stone, and more recently with The Girl in the Train.

July 25.

DAVID BELASCO, whose plans for next season include David Warfield in The Return of Peter Grimm, Frances Starr in a new play, Blanche Bates in Gibb's Widow, a second season of The Concert, and a new De Mille play, The Woman.

WILLIAM C. DE MILLE, who has great hopes and expectations for his new piece, The Woman.

NAT C. GOODWIN, whose private affairs these days provoke greater interest than his professional ones, more's the pity, for we have few comedians so good as he.

GERTRUDE VANDERBILT, who made one of last season's real successes, in the production of Our Miss Gibbs, after which she appeared in The Happiest Night of His Life and Marriage à la Carte.

ANDREW MACK, who has lately abandoned the uncertain glories of stardom for the more fixed returns to be found in vaudeville.

VIRGINIA TRACY, who has abandoned the actor's art and now stands in a class by herself as a writer of stage fiction.

FRANK ANDREWS, who played a wide variety of roles last season in the support of William Gillette.

EVA MACDONALD, recently seen in Seven Sisters, just preceding which came The Prosecutor, and the season of 1909-10 she divided between On the Eve and Seven Days.

W. H. GILMORE, who occupied the responsible position as stage-manager for Maude Adams in Chanticleer.

JOHNSON BRISCOE.



SARAH COWELL LEMOYNE

THE COBURN PLAYERS AT COLUMBIA.

The Coburn Players will begin a series of open air performances of the classics on the campus of Co-



Mitchin, N. Y.

WILLETTE KERSHAW

Columbia University on Tuesday evening, July 25. These performances are given in connection with the department of English and are open to the public on payment of the regular subscription price for tickets. The plays will be given on the 120th Street side of the campus, between Amsterdam Avenue and Broadway, where the Coburn Players have appeared the last three Summers. This side of the campus, with its big trees, makes an ideal setting for open air presentations. The Coburn Players have the distinction of furnishing the only entertainment in the history of the country on the grounds of the White House in Washington at night, to which the public was admitted. On this occasion they presented *As You Like It* on the invitation of Mrs. Taft. They have also appeared on invitation at Yale, Harvard, Princeton, and other prominent colleges and universities.

Prominent in the cast are the names of Howard Kyle, Roydon Erynn, Charles Fleming, Edward Donnelly, George Gaul, Frank Peters, Helen Harrington, Dorothy Turner, Amelia Barleone, and Mr. and Mrs. Coburn.

The repertoire is: Tuesday evening, July 25, *Much Ado About Nothing*; Wednesday evening, July 26, the *Electra* of Euripides, translation by Gilbert Murray; Thursday evening, July 27, *Taming of the Shrew*; Friday evening, July 28, *Macbeth*; Saturday matinee, July 29, *As You Like It*; Saturday evening, July 29, *The Canterbury Pilgrims*, by Percy MacKaye.

ENJOYING SUMMER HOLIDAYS

Arthur Lipson, taking advantage of the temporary closing of the Folies Bergere, has gone to Revere Beach, Mass., for a couple of weeks.

W. C. Holden is rusticated at his home in Rochester, N. Y., during the idle period.

Lee Sterrett, who just closed with the Corse Payton Stock at the Grand Opera House, has gone to Port Kent, Lake Champlain, for a Summer vacation and fishing.

La Mar and Fisher, after a very successful season in vaudeville, have returned to their bungalow at New Dorp Beach for the months of July and August.

Edgar Allan Woolf, librettist; David Kempner, lyricist; Anatol Friedland and Malvin Franklin, composers, and Louis Simon, principal comedian of *The Wife Hunters*, the new musical play to be produced by Lew Fields early this season, are all guests at the Casino, Sea Gate, L. I., completing their work on the production. Rehearsals of the chorus are expected to begin within the next fortnight.

Thomas W. Ryley sailed for Europe on the *Kaiser Wilhelm II.* on July 11.

Mr. and Mrs. Cecil Kingstone (Harriet Neville) have closed their engagement with the Vale Stock company in Hoboken, and on July 8 departed for a trip which will take them to Nova Scotia, Prince Edward's Island, Newfoundland, and through the Gulf and River of St. Lawrence, and up the Saguenay River, during which Mr. Kingstone hopes to get some good deep sea fishing. He says we may expect some fish stories that will beat the record on his return.

Mr. Kingstone is re-engaged by the Authors' Producing Company for the part of Frederick Tooker in Charles Klein's successful play, *The Gamblers*. Mr. Kingstone originated this part when the play was first produced last season, and will remain with the original company, when it opens in Boston in October at the Shubert Theatre.

Hazel Miller (Mrs. Julian Noa) is spending two weeks with Mr. and Mrs. Sidney Toler, Cape Cottage, Me. Both Mr. and Mrs. Noa are members of William Fox's Stock company at the Academy of Music, New York.

Marie Taylor, of the Get-Rich-Quick Wallingford company, will spend her two weeks' vacation in the Adirondacks.

Malcolm Owen, who has been playing light comedy and juvenile roles with the Lee Baker Stock company at the Shubert Theatre in Minneapolis this Summer, at the finish of his season there will spend a few weeks with his family at their Summer home at Bala, Muskoka, Ontario. Mr. Owen will return to New York about the middle of August.

Marie Kinzie and Georgia Munson, of the Klimpt and Gazzola Stock company of Minneapolis, have gone to their Summer home in Port Huron, Mich.

L. A. Wagenhals and Collin Kemper, composing the firm of Wagenhals and Kemper, have gone to the White Mountains for a brief outing.

Pauline Bradshaw is spending the Summer with relatives in Buffalo and Canada.

Mrs. Sol Smith is spending the Summer at "The Ranch," the Summer home of Mrs. H. A. Kingdon, Frank Kingdon's mother, in Athol, Mass. She spent July 4 with Acton Davies at his residence.

Pete Raymond, while enjoying his morning swim in Cedar Lake, Minneapolis, Minn., in front of his Summer cottage on July 8, stepped on a broken bottle and cut the ball of his right foot so severely that he was obliged to go on for the matinee and night performances of *A Texas Steer* on crutches. The wound had become so painful Sunday and his foot was so swollen that the doctor forbade him to go on for the opening performances of *Esmeralda*. The part of Old Man Rogers was sent to the theatre at two o'clock in the afternoon, with the word that Mr. Raymond could not possibly appear. Fred G. Andrews, the manager of the company, went on for the part and got through in excellent shape, though he had no rehearsal and had not played the part for twenty years. Mr. Andrews played the part at every performance. The Messrs. Scott, managers of the Metropolitan, Minneapolis, closed the season on Saturday night, July 15. Mr. and Mrs. Raymond will remain at their Cedar Lake cottage for the Summer. Mr. and Mrs. Andrews have taken a cottage on Lake of the Isles until Aug. 1. The rest of the company will return to New York and Chicago.

Mr. and Mrs. J. J. (Jack) Kennedy (Helene L. Warde) are spending the Summer on their newly purchased farm at Gelert, Ont. Mr. Kennedy has been re-engaged as principal comedian of the Court Square Theatre, at White Plains, N. Y. Miss Warde is to be featured in a new production which opens the first of November. Hereafter Mr. Kennedy will be known as John J. Kennedy, in order to distinguish himself from other professionals who are using the name J. J. Kennedy.

Mr. and Mrs. Harry Tyler (Gladys Crolus) are spending the Summer at Copiague, L. I., at the home of Charles R. Crolus.

E. W. Morrison sailed for Mexico City on the steamship *Morro Castle* on July 13.

Katie Emmett is visiting Blanche Hall, Ulmer Park, Brooklyn.

HARRISON GREY FISKE SAILS

Harrison Grey Fiske was a passenger last Tuesday on the *Kaiser Wilhelm II.* His destination was London, where he purposes to complete arrangements for the production of Edward Knoblauch's Arabian Nights play, *Kismet*, now running at the Garrick Theatre in that city. Messrs. Klaw and Erlanger, in association with Mr. Fiske, have obtained the American rights and will give *Kismet* here the coming season. While abroad Mr. Fiske will also meet Langdon Mitchell, the author of the new comedy in which Mrs. Fiske will appear in October. Mr. Mitchell has been in France for several weeks giving his play the final touches. Mr. Fiske will return to New York in August.

ACCIDENT TO MRS. LOUISE RIAL.

It is not generally known that Mrs. Louise Rial met with an accident about a month ago that jeopardized her life. While she was walking near 111th Street on Eighth Avenue, with her daughter, Vira Rial, an electric brewery truck carelessly driven was forced upon the footway, knocking Mrs. Rial down and inflicting injuries that have since kept her confined to the house. It was a narrow escape from a more serious accident, and Mrs. Rial is to be congratulated that it was no worse. She is recovering from her hurts which, it is hoped, will not seriously interfere with her professional activities for the coming season.

PERSONAL



NORDSTROM.—At the close of Marie Nordstrom's season of stock work with Robert Haines she began a short rest before preparing for her regular season's appearance in George Broadhurst's new play, *Bought and Paid For*. During her engagement with Mr. Haines's company at the West End Theatre she played a wide variety of roles, scoring a success in every part. Though Miss Nordstrom is not enthusiastic about a lifetime devoted to stock work, she believes that a short season in the weekly-change field is profitable.

COHAN.—Josephine Cohan, who has been seriously ill, has fully recovered and has reconsidered her decision to retire from the stage permanently. She will return the coming season in the part of Betty Graham, the druggist's daughter, in Winchell Smith's comedy, *The Fortune Hunter*, in the company which Cohan and Harris are assembling to support Fred Niblo. Miss Cohan's husband, Miss Cohan was compelled, through illness, to retire from the stage at the beginning of her brother, George M. Cohan's, coast to coast trip in *The Yankee Prince* two seasons ago. Up to that time Josephine, as a member of the royal family, had appeared in almost every one of her brother's successes. Her charming personality, coupled with her ability as a comedienne and dancer, has gained her an enormous following.

JONES.—Henry Arthur Jones, the English playwright, has entirely recovered from his recent illness, which was not so serious as was reported. Mr. Jones is now at work on his first new play for next season.

LACKAYE.—Helen Lackaye has been selected for the part of Light in the Liebler revival of *The Blue Bird* at the New Century Theatre in September. The part of Light was originally played by Edith Wynne Matheson in England, but the first American Light was Margaret Wycherly. Miss Lackaye is a member of the famous theatrical family of that name and is a sister of Wilton and James Lackaye. She received during her girlhood the educational advantages of the Visitation Convent in Washington, D. C., a college for women. Miss Lackaye also had the advantage of having intended from her earliest girlhood to take up a stage career, and was trained accordingly. After graduating from college she made her debut under the most auspicious circumstances, owing to the assistance of her brothers, and scored a success in the run of *Ninety and Nine* at the Academy of Music. Since then her career has been brilliant and based solely on her own merits as an actress. She was next engaged as an ingenue with Amelia Bingham, and toured to the Pacific Coast and back. She was then engaged to play the part of Hippolyta in Nat Goodwin's production of *A Midsummer Night's Dream*, and appeared with him at the New Amsterdam Theatre. Miss Lackaye then became the leading comedienne with Raymond Hitchcock in *The Galloper*, and when that play was converted into a musical comedy became the leading woman with Guy Bates Post in *The Heir to the Hoorah*. After the season of that play she appeared with Dustin Farnum in *The Virginian* during the run of the play at the Manhattan Theatre. More recently Miss Lackaye was the leading woman with Henry E. Dixey in *Mary Jane's Pa* and in John Cort's production of *The Fox*, in Chicago.

AMATEUR NOTES.

Port Washington, L. I., last week did some very expansive celebrating for five days. The great dramatic event was the singing of Pinafore on a real Pinafore—formerly a barge—anchored in Manhasset Bay. The aristocratic barge was adorned with wireless apparatus, masts, a bowsprit, and an arsenal of guns, the last trained upon the tiers of seats erected alongshore. The Port Washington Harmonic Society composed the cast with these members: Charles Weeks, John J. Floherty, Arthur Jones, George Thomas, Austin Knowles, Fred Farmer, Flora M. Engel, Agatha Shields, and Ethel Allen. A. H. Holbrook was stage-manager and Signor Gnarro directed the music.

At Carmel-by-the-Sea, on July 3, Twelfth Night was played in open air by a cast of industrious amateurs under the direction of Garnet Holme. Among the players were Thomas Reardon, J. W. Hand, Fred Leidig, Mrs. Leidig, Dr. Joseph Beck, Herbert Hern, Fred Bechdolt, Perry Newberry, Grant Wallace, Helen Cooke, Henry Dumat, Ernest Clewe, Nellie Murphy, Mrs. Bechdolt, and Mrs. Wallace. About two thousand spectators congregated in the pine grove for the performance, and every one was properly impressed with the grandeur of the scene.

H. M. S. Pinafore was sung five evenings last week on a schooner anchored thirty feet out in the Hudson River in the rear of Tappan Zee Inn, Nyack, N. Y. Special boats brought large audiences from neighboring towns of Ardsley, Dobbs Ferry, Tarrytown, Yonkers, and Irvington. The soloists were changed for different performances. The soloists in the entertainment included T. C. Lane, Stanley Mann, Charles Knapp, William Grosch, W. Bert Truex, Benjamin F. Behringer, Joseph Kessler, James Blauvelt, Reginald Ward, Stephen Merritt, 5th, L. May Keenholts, Marguerite Anger, Mrs. Florence Goodsell, Mabel van Houten, Edna Moore, Marguerite Bradshaw, Mrs. Spencer Wiggin, Mrs. Stephen Merritt, Nettie Hartell. The chorus were Reva Moore, Mrs. Harry Ross, Fannie Blauvelt, Gladys Knapp, Daisy Gray, Margaret Helmle, Ruth Zwahlen, Eva Auer, Lulu Strong, Jeanette Tiffany, Maude Depew, Myrtle Sickles, Vera Coleman, Edna Robertson, Mrs.

Lincoln Stewart, Joy Towt, Gwendolin Towt, Esther Towt, Ernestine Webb, Miss Kessler, E. C. Ritchings, Miss Goodsell, Mrs. Joseph Kessler, Mrs. Steele, Roy Norman, George Giles, Frank Scott, Sinclair Stewart, G. B. Helmle, Edward Blauvelt, H. C. Smith, Wesley D. Archer, A. F. Cole, Tunis Dutcher, Morgan Starbuck, J. Louis Smith, W. F. Coleman, and William Keenholts.

Girls at DePauw recently gave Endymion on the campus. It is a three-act comedy by Marie Josephine Warren. In the cast were Iva Smith, Lura Davis, Ruth Sugg, Harriet Lessig, Margaret Keiper, Tessa Evans, Leola Trueblood, Florence Black, Mary Bain, Anela Smolmseller, Luette Brackett, Fray Rhea, Irma Patton, Wilhelmina Veshlage, Margery Mickel, Janet Gray, Gwendolyn Rudy, Alice Trout, Gladys Martin, Georgia Whitson, Verna Kiser, Velda Eaton, Ruth Miller, Lois Nagel, Ruth Landrum, Vera Southwick, Kathleen Campbell, Miss Stucky, and Era Bence.

Students from the University of Minnesota played Jessamine, U. S. A., a sketch by Ensa Alton Zellar, before convicts in the prison at Stillwater. In the cast were Corinne Odell, Margaret Allison, Ensa Zellar, Rolf Veblen, and Glen Gullickson. Frank Goodman and Donald Durham presented A Love Scene from Faust, and Margaret Nachtrieb and Robert Ely appeared in A Pair of Lunatics. Corinne Odell gave a shopgirl monologue, and Jay Elliot gave a group of solos. The prison orchestra played the Toreador song from Carmen.

THOSE TWO GIRLS.

Lillian Graham and Ethel Conrad, whose target practice with W. E. D. Stokes has recently made their names familiar outside the ranks of the profession, are turning their adventures to pecuniary profit by a vaudeville engagement at Hammerstein's Roof-Garden. On July 17 they appeared in a song and dance specialty, called Those Two Girls. What effect this may have on the minds of the jurymen who are trying the case cannot be determined. Clark L. Jordan, their counsel, states that they need the money to defray the expenses of the trial, and he ought to know. The

defendants are out under \$5,000 bail, pending the decision of the grand jury.

SPECULATORS INVOKE LEGAL AID.

Guggenheimer, Untermyer and Marshall, counsel for the ticket speculators, on July 12 sent to all city magistrates, to Police Commissioner Waldo, and Warden Frank Fox, of the workhouse, a letter protesting against the incarceration of gentlemen of a speculative turn of mind. Magistrates who have sentenced speculators to the workhouse are declared to have exceeded their authority.

The lawyers conclude their exposition of the matter by saying: "We are instructed to inform you that any further illegal arrests, commitments or imprisonments other than pursuant to the terms of the ordinance will promptly be followed by resort on the part of the victims to their lawful remedies."

Magistrate Robert C. Cornell immediately replied in no uncertain tone of voice: "My answer to you is: I shall forward the communication to the Grievance Committee of the Bar Association, as it seems to me utterly unprofessional and a veiled threat on behalf of your clients, the so-called ticket speculators."

THE GAY BOULEVARDIER.

Frank Jay Gould, who recently failed to dislodge George Edwardes from the managership of the London Gaiety, retired to Paris, whence comes the announcement that he has written a musical farce, called The Gay Boulevardier. It will be produced at the Theatre St. Michael in Paris by Carl Strakosch and in New York by Frank Hennessy and Charles Dillingham. The Gay Boulevardier concerns the midnight adventures of Mr. and Mrs. Joseph Fairbanks, of the United States, in various Parisian cabarets. They find one of their daughters dancing with a handsome young man, who subsequently proves to be another daughter in disguise. The disguised maiden later falls in with her brother and the Sultan of Morocco, and is pardoned by her choleric father for her madcap escapades.



HOME OF HENRY MILLER AT STAMFORD, CONN

CATHERINE MARY REIGNOLDS.

The Noted Actress, for Many Years Living in Retirement, Succumbs to the Heat.



Mrs. Erving Winslow, known professionally as Kate Reignolds, a favorite American star of many years ago, died at her summer home in Concord, Mass., on July 11, from the heat. She had been ill for two years, which condition, with her advanced age, left her unable to withstand the intense heat. Burial was in Springfield Cemetery on Friday.

Catherine Mary Reignolds was born in England seventy-five years ago, the daughter, granddaughter and niece of English officers. Her father, Captain G. T. Reignolds, died when Catherine was very young, leaving her mother a widow with three small children. In 1856 their mother, Emma Reignolds, came to Chicago to join John Rice's company in Cinderella. In this same production Catherine, then twelve years old, had a small part. A sister, Georgie Reignolds, also elected a stage career, but she never advanced so far in her profession as her sister Catherine. Georgie died in 1892. A few years of hard study and harder work in stock companies of Chicago and Richmond followed. Kate Reignolds then came to New York and in sheer desperation, when her money was gone and she was facing starvation, she applied to Edwin Forrest for a position in his company. The great tragedian was surprised by this very youthful applicant and advised her to go home to Nashville till she was older. She frankly stated her poverty and her ambitions and he engaged her. As Virginia to Forrest's Virginia she made a brilliant first New York appearance. This success brought her engagements at William E. Burton's Chambers Street Theatre, and with Laura Keane, in New York, and with Ben De Bar in St. Louis and New Orleans. In De Bar's company she had such notable associates as Matilda Heron, Mrs. John Wood, Jean Davenport Lander, James E. Murdoch, and James H. Hackett.

When she joined the Boston Museum Stock company in 1860 as leading lady she was known as the youngest leading woman on the American stage. Here she held sway for five years, appearing in a wide variety of roles, in The Rivals, Jeanne D'Arms, The Colleen Bawn, Pauvrete, The Octoroon, The Ticket-of-Leave Man, The Sea of Ice, Rosedale, Boucicault's version of The Heart of Midlothian, Othello, Romeo and Juliet, The Belle's Stratagem, and The Corsican Brothers. During the run of Rosedale, which was having equal success at the same time at Lester Wallack's Theatre in New York, Mr. Wallack paid a visit to Boston to see the Museum production. The Boston Museum Stock company, under the management of E. F. Keach, was a formidable rival of Lester Wallack's company. Mr. Wallack, after witnessing a performance of Rosedale at the Museum, asserted that his male contingent was superior to their Boston rivals, but that nowhere had he seen a better organization of women.

On June 10, 1865, Mrs. Reignolds played her farewell engagement as resident leading lady of the Museum, though she returned for many later engagements. Her farewell bill consisted of Masks and Faces, in which her Peg Woffington was considered a triumph, and The Spirit of the Rhine. She then undertook a starring tour, the success of which reached its height in New York, where she won an ovation at the Broadway Theatre. William Winter spoke enthusiastically of her brilliant and delightful acting, her dignity, refinement of mind and manner, her beauty, grace, ardent feeling, keen sense of humor and mirthfulness of temperament. Again, in 1867, she returned to Boston to appear at the Boston Theatre with Edmund Falconer in the Irish drama, Innisfallen, and the following year she crossed the water, appearing at the Princess Theatre, London, and in the English provinces. This tour was, unfortunately,

cut short by Miss Reignolds's fall when a property bridge gave way. All her engagements for a year had to be canceled.

Once again she returned to Boston and in 1871 married Erving Winslow, of that city, after which her domestic duties claimed more and more of her attention, till her public appearances finally stopped altogether. She left the stage without ostentation. For several years afterward she conducted a school of elocution for young women, and at the request of friends consented to give a series of readings. In London she gained a wide reputation for her reading of Ibsen's An Enemy of the People, at the Haymarket Theatre. In 1880 she introduced Ibsen to Boston by giving special matinees of The Pillars of Society and of his other plays at the Columbia Theatre. Ibsen, Sudermann, Echegaray, and Bjornson were represented in her repertoire of readings. In New York she gave a series of lectures and readings under the patronage of the Vanderbilts, Astors, and other well-known families. Her son, Charles Edward Amory Winslow, a biologist, has inherited his mother's dramatic instinct and has made translations of many of the Continental dramatists.

A two-volume work, "Old English Dramatists," from Mrs. Winslow's pen, was published in 1895 by Lee and Shepard, of Boston. A series of sketches called "Yesterdays with Actors," several of which Mrs. Winslow contributed to THE MIRROR, were collected and published in one volume. In these essays she displayed a great love for her associates, an appreciation of their accomplishments and ambitions and a veneration for the stage.

In THE MIRROR of July 6, 1907, Mrs. Winslow, speaking of her earliest stage appearance, said:

A first glimpse behind the scenes of a theatre may have colored my whole life's picture. I shall always believe it did.

The introduction came about as follows: My mother was a fine musician, possessed of a rarely beautiful voice, and, having been a successful concert singer in England, she came here on a visit to enlarge the opportunities of a career and thereby support her little family. She had been engaged by John Rice for the part of Cinderella in the opera of that name, which was to be brought out in his theatre in Chicago. There did she take me into Fairyland.

The rough paint and canvas, the crudities, the commonplace that others see, represented to the child a new world of romance. Even now fancy plays over the dim, bare stage and I forget why not!

The castle tells its own old story of armored knights and queenly women, who fought and signed their lives out under and within the ramparts of its crumbling ruins. The room in which Shakespeare was born does not need to be depicted. The walls speak. Why, then, should not some imagination linger with us about a theatre. I can only say it does for me. The stage may have been cleared, but I still have some veneration for the field of action.

If this is my present condition, childhood was naturally more impressionable, and I small wonder that my first glimpse behind the scenes awoke my fancy, or that the opera of Cinderella proved at such an age a thrilling joy.

All girls read the old book, all love the ill-used heroine, all hate the cruel sisters and marvel at the fairy godmother, even as the tale is told, but actually to see the wonderful transformation scenes, to catch the first sight of the crouching figure in the chimney corner, to listen to the rich, low voice singing the ancient minor chant was a vivid reality never to be surpassed. Some discussion might have been expected when the trick changes came before my very eyes, but I can truthfully say the spell was unbroken.

I could, of course, see the little trap door, large enough for a man's hand, open in the floor at Cinderella's back as she stood there. At the wave of the fairy's wand I knew the magic hand clutched the hem of the ragged skirt, when in an instant it disappeared and there stood the magnificently attired Cinderella ready for the ball. The mechanism itself was a part of the amazing. What was it? Something less than magic, a fairy's power, if you will, but no vulgar trick to me!

I am not unused to hear a scoffer sneer at any such credulity, but since our sorrows are not equally divided, neither are our compensations, and to some, lacking the "light heart that goes all the day," credulity means much. Fortification even in romance is welcomed, and I for one am grateful for all it has been to me.

SEANDE PARKS.

The Corporate Stock Budget Committee has recommended the purchase of the Dreamland site at Coney Island and 250 acres at Rockaway Beach for public parks, if the properties can be secured for a reasonable price. To urge the choice of the latter ground there appeared before the board on July 13 a delegation from the Parks and Playgrounds Association, including President Eugene A. Philbin, Jacob A. Hills, the Rev. Charles Steale, John B. Devine, Mrs. Tunia J. Bergen, Lillian Wald, and Mrs. J. Borden Harriman. F. S. Tomlin and W. A. Coakley also appeared for the Central Federation of Labor. Although the requisite amount of money is not available immediately, it is generally thought that the Dreamland property can be acquired more cheaply now than later. This site adjoins the city land on which the public bathing pavilion was built this Spring.

NEW THEATRES.

Edward Friedman will build a new theatre on his property at the northwest corner of Fifth Avenue and 110th Street. The Olympic Leasing Company, a new corporation, has leased the property for twenty-one years.

Rumors of a new theatre, to cost several millions, are rife in Milwaukee. It is reported that theatrical men have secured a lease of the Plankinton Block on West Water Street to Second Street, on the south side of Grand Avenue.

BERLIN GOSSIP.

La Belle Helene, an opera by Offenbach, recently produced at the Artists' Theatre in Berlin, has been acquired by Gustav Amberg for the Irving Place Theatre in New York. Mr. Amberg has not only the American rights but also the scenery and costumes of the Reinhard production. He is collecting a German company, with whom he may tour Germany before bringing them to America.

Frau Aurelia Revy, the Hungarian wife of an English army officer, has leased the Komische Oper in Berlin and the Berliner Volks Oper, and she ambitiously plans to be her own prima donna and impresario next season. As an impresario Frau Revy is the pioneer woman.

Rumor says that Frank J. Gould and Henry W. Taft are planning an American opera house in Berlin. The German censors have officially disapproved of Spring's Awakening, Death and Devil and other realistic dramas by Frank Wedekind. Protest against this action has been made by numerous writers of note, among them Bahr, Schnitzler, Ganghofer, Richard Strauss, Liebermann, and Felix Weingartner. The censor of Schoeneberg has also banned The Chain of Corals, by Franz Dulberg.

German plays that will be produced in America this Winter are Chains and Under the Sword, by Hermann Reichenbach. Chains will be played in New York, Chicago, St. Louis, and Milwaukee.

NEW HONEY BOY MINSTRELS.

George "Honey Boy" Evans and his minstrels will open their season early in August, and for his first personal production George Evans promises an all new offering. It will be old-time minstrelsy in a 1911 setting. White-face will have no part in the programme, and the middle portion of the show will be a series of Southern scenic pictures without the usual vaudeville olio. A musical comedy in black-face will be the finale of the programme. It will be called The Dixie Derby, and its book, lyrics and music are all the work of "Honey Boy" Evans, who will play Snowflake Lincoln Crump, Jockey T-11, the winner of the Derby. Surrounding George Evans will be found John King, Vaughn Comfort, Sam Lee, Tommy Hyde, Charles Hilliard, Pierce Keegan, Lew Gilmore, James Castle, Sam Lloyd, Al. Montaine, James Meehan, Master Willie Lee, and the Five Banjo Phils. The company will employ sixty people, which includes a band and orchestra under the direction of Michael Latham. James Gorman is directing the rehearsals and will stage the entire production.

QUEENS OF THE FOLIES BERGERE.

Counihan and Shannon have consummated all plans and agreements for their Queens of the Folies Bergeres, and are rapidly smoothing that show into finished form. Four distinct scenes and an extensive set of costumes are now being prepared. The roster includes Ray Montgomery and the Healey Sisters, a singing and dancing feature of vaudeville for the past five years; Lillian Smalley, prima donna, late of Madame Sherry and Our Miss Gibbs; Joe Sullivan, the Irish comedian, for the past seven years the McFadden of Gus Hill's McFadden's Flats; the Melrose Comedy Four, well known to vaudeville; Callente, the Spanish dancer, and a large chorus. The official wheel opening of the Queens of the Folies Bergeres will occur Aug. 27, at the New Century Theatre, Kansas City.

VAUDEVILLE SKETCHES.

The Value of a Dollar, a vaudeville sketch by Melville Brown, of Portland, Ore., was produced at the Baker Theatre, Portland, on June 25, and had a substantial success.

Allison Skipworth has a comedy dramatic sketch by Victor H. Schafer, called The Woman who Lived, in which he may enter vaudeville next season, under the direction of Richard Garrick. Mr. Skipworth "tried out" the sketch at Keith and Proctor's Twenty-third Street Theatre on July 3.

Norman Hackett has secured Edgar Allen Woolf's latest sketch, A Marriage in a Motor Car. He produced it at the Temple Theatre, Detroit, during the week of July 3, with Doris Mitchell, Henry Culbertson, and Marie Burrows in the cast.

IN THE COURTS.

Some years ago Lillian Russell was starred in Lady Teazle, a musical comedy based on The School for Scandal, by the Shuberts. She was to receive \$700 a week and half the profits. The salary was paid, but as the half profits never materialized Miss Russell employed Alfred Lauterbach as counsel to demand an accounting. Mr. Lauterbach's death delayed progress on the case, but now that Louis S. Posner has been substituted in his place by Justice Gavegan, of the Supreme Court, the matter will be pressed again.

GOGORZA-EAMES.

Emilio de Gogorza, the baritone, and Emma Eames, the prima donna, were married twice last week in Paris. The first ceremony was performed by M. Sansbocuf, Deputy Mayor of the eighth arrondissement, on July 12. The second ceremony was of a religious nature and was performed in the Roman Catholic Church of St. Pierre-de-Challiot, on July 13.

PARISIAN GOSSIP.

The Nouveautés Theatre is to disappear from the map of Paris after a career of thirty-three years. At this theatre many famous successes have been produced, notably The Girl from Maxim's. The final curtain on June 30 marked the 1,032nd performance of Champignol Malgre Lui. A new street is being built across the site of the Nouveautés.

Mary Garden was fined \$140 and Jack Curtis, her chauffeur, was fined \$20 as the result of an automobile accident of June 19. According to report, Miss Garden was racing with the Duc de Talleyrand, Anna (Gould's husband, when her car ran down a cyclist named Robin, who was dodging a milk cart. On the rebound Robin collided with the Duc de Talleyrand's car. For all of this acquaintance with the famous and the noble M. Robin modestly demanded \$2,200, but the French courts granted him only the paltry \$160. *Succs bless!*

Gabriel Trarieux has written a drama which was jointly inspired by Balzac's novel "A Country Gentleman" and the Steinheil murder mystery which kept Paris on the qui vive three years ago. It is to be produced at the Comedie Francaise, being M. Trarieux's debut on that stage.

ACTORS' FUND INVESTIGATION.

Daniel Frohman, president of the Actors' Fund, called a meeting of the various theatrical clubs on July 10 for an investigation of the books of the Actors' Fund. This action was taken on the part of the officers of the Fund to prove to malcontents that the Fund is conducted in an orderly and strictly honest manner.

The meeting was held in the rooms of the Fund in the Gaiety Theatre Building, and six of the ten clubs were represented. Hollis E. Cooley was the delegate from the Green Room Club. De Wolf Hopper represented the Lambs. Guy Nicholls, the Players; H. Pemberton, the Actors' Society; Bernard Reinold, the Actors' Order of Friendship, and Alice Brown, the Professional Woman's League. Daniel Frohman, president, and F. F. Mackay, chairman of the Executive Committee, were present at the meeting and submitted the books and accounts of the Fund and its last audited monthly report.

Hollis E. Cooley was elected chairman of the investigation committee and Bernard Reinold the secretary. The work will be done slowly and thoroughly and the report will be published immediately on its completion.

POLITICAL FORECAST FUTILE.

Judy and Jenny II., who started for Washington from Luna Park on July 7, finished their race for the White House on July 14 at Darby, Pa. Judy, the elephant, has a nail in her forefoot, and Jenny II., the donkey, has developed a lame leg. More fortunate than others who start for the White House, Judy and Jenny are at liberty to withdraw from the contest, since their physical condition does not stand the strain of politics. They consequently returned by train to Luna Park, to figure among the also-rans. The future remains inscrutable, for fate can baffle all investigators. The Presidential election of 1912 is not to be settled by premature experiments sent out from Luna. If the race means anything it signifies that the Prohibitionists have a chance.

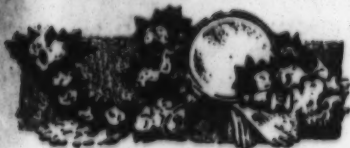
STAGE CHILDREN ENTERTAINED.

William Harris is arranging several outings for the stage children who are obliged to stay in the city during the Summer. Three hundred of them spent Friday at Palisades Park and this week Fred Thompson will entertain them at Luna Park, Coney Island. Mr. Harris is one of the moving factors of the Stage Children's Festival Fund.

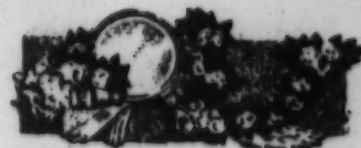


Moffett, Chicago.

VIVIAN MARTIN



REFLECTIONS



Mildred Holland, who is playing a vaudeville engagement in a tabloid version of *The Power Behind the Throne*, has been asked to play the emotional role of the wife in Thomas McKean's dramatization of his own novel, "The Wife Decided." The offer was made by the Rex Amusement Company.

David G. Burton, formerly stage-manager for Harrison Grey Plaks, has completed his engagement with C. Williamson, the Australian manager, and is now touring Europe. His contract with Mr. Williamson was for six months, during which he produced *Salvation Nell*, *Paid in Full*, and *The Lion and the Mouse* on the little continent. Mr. Williamson was much pleased with Burton's work. Mr. Burton has already visited Naples, Florence, Venice, Vienna, Switzerland, Holland, Germany, and France. After a visit of two months in Paris and London he will return to New York.

The Phil Maher Stock company is making a summer tour through the Adirondacks, enjoying the boating, fishing, mountain climbing and the cool mountain breezes. George Roberts is managing the company, H. Brooks Hooper is doing the advance work, and Charles P. Gilmore is directing the tour. The roster of the company includes Phil Maher, John Taylor, Frank C. Priestland, Harry G. Bradley, Charles Newboot, Gordon Hulin, George Roberts, H. Brooks Hooper, Elsie Edna, Laura C. Chase, and Genevieve Osborne.

Maud Powell, the violinist, is loser of a Joseph Guarnerius violin, which was stolen from the office of her concert manager, H. Godfrey Turner, in the Knickerbocker Building. Miss Powell had left the instrument with Mr. Turner to be sent to a repairer.

Felix Mottl, the director of the Imperial Opera, Vienna, who died recently, has bequeathed his library and part of his collection of rare autographs to Vienna. Pressburg gets his collection of Hummel's compositions. Others in the collection will be auctioned off.

On July 19 a vaudeville entertainment is to be given on the lawn of St. Patrick's Roman Catholic Church, Huntington, N. Y., for the benefit of the church. George W. Lederer is arranging a programme to include Richard Carle, Victor Moore, Elizabeth Murray, Junie McCree, Emma Littlefield, Jack Gardner, Louise Dresser, Will H. Philbrick, and Edna Wallace Hopper. The musical director will be Herr Hans Linee.

The Fielder Brown Stock company opened a summer season of stock at the Alhambra Theatre, Stamford, Conn., with George Ade's famous musical comedy, *Just Out of College*, followed by *Are You a Mason?*, *The Awakening of Helen Ritchie*, and *The Lottery Man*. The roster includes Frank Hogan, manager; Frank Fielder, Hal Brown, Eugene Shakespeare, Carly Gillen, Louis Eagen, Frederick Van Rensselaer, Al Sidel, Thomas Swen, Jerry Broderick, Van Sheldon, May Desmond, Caroline Morrison, Evelyn Watson, Gertrude Swiggett, Kitty Talbot, and Gertrude Kingsley.

William Winter Jefferson gave an automobile party at the Nassau Hotel, Long Beach, L. I., on July 14. The party, which started from the Globe Theatre, included Valenza Suratt, Edna Wallace Hopper, Carrie Reynolds, Ernest Lambert, and E. O. Brown.

A five-cent fare from Manhattan to Coney Island is the aim of J. Sergeant Cram, of the Public Service Commission. He will introduce a resolution of this nature before the board.

A. J. Snail, owner of the Majestic Theatre, Toronto, Can., purposes installing a permanent stock company in the theatre, beginning next season. The theatre will be renamed, renovated and refurnished.

Hassen Ben Ali, who brought to America the troupe of Tugiani Whirlwinds which appeared in the Aborn spectacular production of *The Bohemian Girl* last season, is bringing another company of Arabian acrobats for the duplicate production to be made of this opera by the Aborns. The two corresponding Bohemian Girl organizations will both open late in September, one touring to the Pacific Coast and back and the other remaining in Eastern cities. The second troupe has left Tangier for London and will sail for America from Liverpool in August, together with several European novelties being brought over here for vaudeville by Hassen Ben Ali.

Edward Peple's new play, *The Broken Rosary*, will be given at a series of special matinees at the Chicago Opera House during the run of Mr. Peple's *The Littlest Rebel* there. Dustin and William Farnum, William B. Mack, and Percy Haswell, all members of A. H. Woods's company in *The Littlest Rebel*, will have the principal roles in the new play.

Friends of Walter Fessler will be glad to learn that he has improved very much since his attack of paralysis. Mr. Fessler is making his home at present with his brother in New Castle, Pa.

Lillian Claire, who played Beth in Waggoner and Kemper's production of *Paid in Full* last season, is visiting her sister, Mildred Claire Des Rochers, in Woonsocket, R. I. From there Miss Claire will go to Newport and Narragansett Pier before returning to New York for rehearsals of *Gypsy*

Love, in which A. H. Woods will star Marguerite Sylva.

Beulah Watson is playing second business in support of Tully Marshall and Ida Conquest, at the Colonial Theatre, Cleveland, Ohio.

The Gibson Amusement Company filed a petition in bankruptcy in Cincinnati on July 1. The company had managed traveling shows and street fairs.

Fritz Cortese, who succeeded Felix Mottl at the Royal Opera in Munich, will conduct Fred C. Whitney's production of Strauss's new opera, *Der Rosenkavalier*, when it is produced in this country.

Charles H. Simon, manager of the Sampson Theatre, Penn Yan, N. Y., has secured a five years' lease of the Corning Opera House, Corning, N. Y.

Ernest Lambert, of *The Red Rose*, at the Globe, sprained his wrist last Thursday night when the hammock in which he was swinging broke.

William S. Gill and company presented a new one-act comedy entitled *In Wrong* at the Lincoln Square Theatre recently, resulting in his being booked by Chris O. Brown, manager for Sullivan and Considine.

Charles E. Bunnell, who played the character of Perissard in *Madame X* last season, has been at Hillsdale, N. Y., all summer, doctoring for a very severe attack of lumbago. He has entirely recovered.

Alsworth Arnold will return to Forepaugh management again next season, playing leading business with their company which will open their new theatre, the Broad Street, in Trenton, N. J., about Sept. 15. He is summing in Colorado.

Lillian Burkhardt intends to give a series of lectures and readings on literary and dramatic subjects in Los Angeles, Cal., during the early fall.

Charles A. Mason has written a new comedy called *See America First*. Mr. Mason, who is a German comedian, threatens to appear in it himself.

Pauline Chase opened in vaudeville at the Coliseum, London, on Monday.

Lucia Moore has been engaged for the support of Alla Nazimova next season, under the management of Charles Frohman. Last year Miss Moore played the mother role in *The Lottery Man*. She has just completed a several weeks' engagement in the same role over the Poli Circuit of stock companies.

Edwin A. Clark, who has been singing baritone roles at the New York Hippodrome ever since that institution was built, has been engaged to sing his former role of Ravennas in the Aborn Comic Opera company's revival of *Ermione* for a week each at Olympic Park, Newark, N. J., and at Palisades Park.

Gaby Deslys, friend of unfortunate Portuguese royalty, is at present appearing in *Les Debuts de Chichine* at the Alhambra in London. This autumn she will bring her entire wardrobe to New York and display some of it at the Winter Garden under the management of the Shuberts after the close of the Russian ballets.

Minnie Dupree has been announced to support Henrietta Crossman in *The Real Thing*.

Frank G. King and Chic Perkins will star jointly in the coming season in the Shubert Broadway success, *Billy*. Contracts were recently signed with the Shuberts to that effect. Mr. King will be seen as Billy and Chic Perkins as Billy's sister. A company of fifteen people and a complete production will be carried. They will tour the Middle West.

Harrington Reynolds, who played the part of Rev. Father Kelly in *The Rosary* last season, has been engaged by Rowland and Clifford for a term of years and will be featured in the Eastern original company.

Frank Mills will be Henrietta Crossman's leading man when she opens her season at Maxine Elliott's Theatre in *The Real Thing*.

Henry Stanford, who was with Viola Allen in *The White Sister* last season, will continue with her in the new play in which the Lieblers will star her.

George M. De Vere, the black-face comedian, who has been under the management of Henry B. Harris for the past two seasons, has signed for the coming season under the management of Litt and Dingwall.

Elizabeth Brice and Charles King, who recently appeared in vaudeville in London and who were with Elsie Janis in *The Slim Princess* last season, have been engaged by Lew Fields for *The Hen-Pecka*, which resumes its run at the Broadway next month.

Henry Mortimer opened as leading man for Amelia Bingham's company at Euclid Garden Theatre, Cleveland, O., as Ned Warden in *The Climbers*, on July 10.

Henry B. Harris has engaged Hagel T. Malcolm to play Mrs. Shipman in *James Forbes's* comedy success, *The Commuters*, when it goes on tour this coming season;

Muriel Stone (Mrs. Frank Coombs) is seriously ill at her home on Ocean Avenue, Bay Shore, L. I. She has been confined to her bed for nearly four weeks, and at present is slightly better though still very sick.

John W. Considine, of the firm of Sullivan and Considine, has promised Los Angeles a new theatre, to cost half a million dollars and to seat 2,000. The present Los Angeles house of the circuit, the Empress, is too small to accommodate the patronage.

Robert I. Bond, formerly of *The Witching Hour* company supporting John Mason, has sent to Tim Minson an illustrated book called "The Heart of the Rockies in Colorado." Its sumptuous colored photographs spread a cool vacation atmosphere in their vicinity.

Gus Hill announces that he will send out a real "Old Times" Minstrel Show next season. Mr. Hill will gather together a number of the original minstrel performers of the "good old days," and show the present generation that which was the pride of our fathers and mothers before us.

Walter Russell, formerly treasurer at the Crescent, Brooklyn, and the Brighton Music Hall, Brighton Beach, is working this summer in a similar capacity with the Aborn Comic Opera company at Palisades Amusement Park.

William F. Nugent will be featured with *The Jolly Bachelors* this coming season, playing a Lew Fields character, under the management of Robert Harris.

The Thalia Theatre opens its regular season Saturday, July 22, with H. W. Rosenthal's big scenic production, *The Train Robbers*.

Another promise of a new theatre was recorded in San Francisco, when S. H. Friedlander announced the intention of the Downtown Realty Company to build a new theatre on the site of the old Tivoli, Mason and Eddy streets, San Francisco, the house to be ready for occupancy next spring.

Harold Atteridge, composer of *The Winning Miss* and *My Cinderella Girl*, and Melville J. Gidson, have signed contracts with F. M. Norcross, late manager of Eva Tanguay and the International Grand Opera

May Vokes, to play a prominent part in Adrian Ross's and Lionel Monckton's London musical comedy, *The Quaker Girl*, which will have its American premiere at Atlantic City early in October, and will be seen in New York at the Majestic Theatre a week later; Percival Knight, who last appeared in America in *The Arcadians*, to play the part in *The Quaker Girl* that Joseph Coyne is playing in London, and Arthur Klein and F. Pope Stamper, also for *The Quaker Girl*.

Edouard Durand, last season with *Alma*, where *Do You Live?* has been engaged by Joseph M. Gaites for the support of John Hyams and Lella McIntyre in *The Girl of My Dreams*. Mr. Durand is recovering from a railroad accident. He was thrown heavily on the floor by the sudden jolting of the car and was crushed beneath a mass of overturned people.

The vaudeville team Cross and Josephine have signed with Lew Fields and Frederic McKay to appear in the support of *Blanche Ring* in her forthcoming production of the musical play, *The Wall Street Girl*.

Liebler and Company have engaged Fuller Mellich to play the part of the priest in support of Gertrude Elliott in *Joseph Medill Patterson's* *Rebellion*. Mr. Mellich played the part when the play was tried out in Kansas City last spring.

Harry Douglas has been engaged to play the part of Raymond in *The Gamblers* by the Haines Producing company next season. Mr. Douglas at present is playing with James O'Neill in vaudeville in his special *Summer Shakespearean* productions.

The following people have been engaged by Sanford Dodge for his forthcoming production of *The Right of Way*: Adelle Nickerson, Harriet Gay, Louise Clark, Charlotte Wilson, Harry Bernard, Frank Dale, Forrest Cornish, Andrew Castle, Walter Robinson, Edward Robson, R. A. Johnson, A. C. Godfrey, and Thomas Eastman. New scenery is being made by the Twin City Scenic Studio, of St. Paul and Minneapolis. The route will include both Eastern and Western Canada, the Northwestern States and the Southern circuits to the Atlantic Coast. The company will open in Deadwood, S. D., in August.

Margaret Dale has been engaged for the part of Mrs. Travers in Louis N. Parker's *Disraeli*. With Elsie Leslie, this will give George Arliss two actresses recognized as leading women when he presents his characterization of the eminent English statesman at Wallack's Theatre in September. Miss Dale has for several seasons been leading lady for John Drew and William H. Crane.

Bertha Whitney has been engaged for Joe Weber's *Alma*, where *Do You Live?* company.

Louise Dresser is to be a featured member of the Winter Garden company next season. Sam Bernard is also mentioned as a feature or star member.

company, to write the music and lyrics to a comedy that has been very successful in Germany.

Eugene O'Brien joined the Hudson Theatre Stock company at Union Hill, N. J., on July 17, as leading man. His opening role is Prince Karl in *Old Heidelberg*. Mr. O'Brien has made wonderful strides in the profession since his first hit as Clotilde Maddara in *Brown of Harvard*. He is now under a five years' contract with Charles Frohman for leading roles.

Madame Simone intends coming to America several months before the opening of her first tour of this country. Her plan is to acquaint herself thoroughly with our theatrical conditions before appearing before us. Moreover, she is an advocate of very thorough preparation and rehearsal. As is well known, she will act in English, a tongue she learned before her native French, as she was brought up under the tutelage of an English governess. Madame Simone will be accompanied by her husband, M. Casimir-Parier, son of the late ex-President of the French Republic.

United States Consul-General Coleman, of Rome, Italy, who for twenty years was secretary of the American Embassy in Berlin, gave a roof garden party Monday night, July 10, atop the Century Theatre, where Elliott Schenck's Orchestra is giving Pop concerts. Mr. Schenck was frequently the guest of Mr. Coleman while a musical student in the German metropolis.

Salamanca, N. Y., will have a new theatre for the coming season. It is now in the course of construction and is expected to be ready for opening about Nov. 15. Max Andrews, the proprietor, is also the manager of the theatre at Perry, N. Y.

The Auditorium, Los Angeles, opened July 10, under the management of William Stearns, with a new stock company, including Marjorie Rambeau, Fay Bainter, Phyllis Gordon, Carrie Clark Ward, Joe Galbraith, Charles Giblyn, McKee Hanks, John Harrington, John Burke, George Dunithorne, and Billy Boyle. Audley Brown is stage director and Harry Spear stage manager. The opening play was *A Daughter of Eve*, by Frederick Knickerbocker, to be followed by *Judge Patterson's Child*, *The Holy City*, and *The Lights of London*.

Lew Fields' general stage-manager, Ned Wayburn, has returned from a vacation spent at Peak's Island, Me., and has begun making selections for the choruses of *The Never Home* and *The Wife Hunters*, which Mr. Fields is to produce in September. Mr. Fields is now in Germany, but is expected back about Aug. 1, when he will resume his work as the star in *The Hen-Pecka*, at the Broadway Theatre.

May Irwin has written to Liebler and Company, requesting that the actors engaged to support her in *Getting a Polish* next season be sent, at her expense, to Yvonne Island, in the Thousand Islands, for their first two weeks of rehearsal. Miss Irwin does not wish to return to New York until the last moment.

The New Lyceum Theatre, formerly the Orpheum, Los Angeles, Cal., opened July 9 with the Armstrong Musical Comedy company in *The Half-Back*. In the company are Will and Ed Armstrong, Gus Leonard, Ethel Davis, Clara Howard, and Dorothy Dale.

The Haffert Publishing Company, Newark, N. J., on July 25 will publish a new volume called "The Vaudeville Stage," a book of advice to beginners. The book will sell for 25 cents.

Helena Head, who has been playing in London during the past season, arrived in New York the end of last week to join her husband, Leonard Shepherd. Miss Head was last seen here two years ago, when she played *Florence Trenchard* in *Lord Dundreary* and other parts with E. H. Sothern for two seasons.

Edith Neilson has been engaged as leading woman with the Empress Stock company at Victoria, B. C.

The Columbia Amusement company has taken a ten years' lease of the Shubert Theatre, St. Paul, Minn., and beginning Aug. 19 will install burlesque in the house. The Eastern Wheel burlesque will supply attractions, the initial bill being *The College Girls*.

The Lamba will have their annual outing on Aug. 6 on Huckleberry Island, near Larchmont. Joseph Griesmer, Shepherd of the Lamba, will have the affair in charge.

The John Smith Wild West Show was put out of business by a much wider electric storm which struck the town of Harrisonburg, Va., on July 11. The five tents of the circus were all knocked over.

Arthur Chatterton, who has been in town the past week on business, left Wednesday for Atlantic City, where he will remain until Aug. 4, when he starts rehearsals with Nancy Hoyer, whom he has supported as leading man the last four years.

Some of the good folks of Grant's Pass, Ore., are much opposed to the Sunday opening of the theatres in that town. The City Council and citizens of the town are divided into factions in regard to the matter. An ordinance authorizing Sunday opening passed on first reading by unanimous vote, but opposition on the part of the citizens was such that the Council finally rejected the measure by a vote of four to three.

ENGAGEMENTS

AMUSEMENTS THE COUNTRY OVER

ARKANSAS.

FORT SMITH.—ELECTRIC PARK AUDITORIUM (H. J. Mack): Electric Park Stock Co., under direction of H. E. Hilliard, presented "The Great Escape" June 20-21. Town 4-5. Large and pleased audience. The Belle of Arkansas 10-12. Co. includes Orval Spurrier, Joe Henning, Harry North, J. W. Dennis, G. Harbison, George Aye, Eugene Dennis, Carl Worts, H. E. Hilliard, Gene Palmer, Hazel McNeill, Hazel McGowan, and Ruth Robinson.

CALIFORNIA.

LOS ANGELES.

Excellent Bill at the Mason—Packed Houses Welcomed Richard Bennett—Majestic Reopens.

Richard Bennett in a double bill, "The Twelve Apostles" and "The Great Escape," played to splendid houses at the Mason Opera House 2-5. Lewis A. Stone and the Belasco Co. appeared this last week in James Montgomery's newest comedy success, "Ready Money." The play has proven a capital comedy and quite delightful, and as usual, played with great success. Next week the first production by a stock co. of Grace George's comedy hit, "A Woman's Way," with Helen Maguire making her reappearance as leading woman.

Henry, Jr., enjoyed a splendid run at the Burbank Theatre 2-5, with Richard Bennett in the principal role, supported by the entire Burbank Co. Packed houses have been a nightly occurrence. An offering of special interest will be the engagement of Margaret Livingston in the first production of Henri Bernstein's great play, "The Victim." Miss Livingston will appear with the Burbank Co.

Majestic's Majestic Theatre will reopen 8, after being dark for the past three weeks, with Ben Farris and Florence Stone and a specially selected cast. In "The Man from Mexico." A number of interest will be the reopening of the Auditorium 18 with the new stock co. of high-class players, supporting Marjorie Hamilton, recently with the Belasco Stock Co., and Joseph Galbreath, at one time with the same co. A Daughter of Eve will be the opening bill. William H. Miller will fill the position of director. Commencing 17 "Hot Goodwin" will appear with this co. in stock production, and the opening bill will be California.

The Lyceum Theatre, formerly the Orpheum, on Spring Street, will open 9, presenting a series of clever offerings by the Armstrong Musical Comedy Co. For the first time, the company will include Armstrong and Ethel Davis in the "Hot Goodwin," the advanced advertising.

At the Grand Opera House Jack and the Bean Stock is drawing well. Commencing 9, Percy Bowman and the Hartman Opera Co. will present the Eastern Musical Comedy hit, "The Show Boat." All of the larger and higher class moving picture theatres, together with the Lyceum and the Sullivan-Conditine vaudeville houses, are doing a tremendous summer business. This condition is probably due to the fact that the weather has been so cool that the people have felt it necessary to go to the beach resorts permanently.

DON W. CARLTON.

SAN FRANCISCO.

Large Audiences Greeted Mrs. Fiske—Attractive Offerings by the Alcazar Stock Company.

Mrs. Fiske opened at the Columbia in Mrs. Woodworth's "The Great Escape" and notwithstanding the fact that Independence Day was occupying the attention of many, and thousands of others are at the Springs and other resorts, a big audience was on hand to greet the popular star and her able co. Play and players made a big hit. "The Great Escape" opened 9 in the new house, which was its first presentation to any stage. Henry Miller was here to stage the play, and displayed extraordinary care in its presentation, having viewed it from every part of the house during its progress. The star sings sweetly as of yore. One of the early attractions for the Columbia is Richard Carle in "The Great Escape," with Edna Wallace Hopper as the lead woman. This is her native soil.

Old Heidelberg, an offering which never fails to attract, was the bill at the Alcazar 3, with Robert Morgan and Roberts. The support of the Alcazar Co. was all that could be desired and the play was adequately staged. The Alcazar had an extraordinary engagement of "The Great Escape" of Venice 10. Theodore Roberts taking the leading role with his own interpretation of the character of Ruych, and the other characters were in good hands also. Miss Roberts was with and Robert Morgan. Sapbo west. Richard Bennett will commence a brief starring career at the Alcazar 24 with his own production, "The Great Escape."

George Davis, manager of the Alcazar, will soon return to his post after a tour of Europe with his family and the happiness of having his daughter engaged to be married, the romance being played in Paris.

Henry Miller will present "The Great Escape" at the Columbia.

The Greek Theatre is occupied this week by the teachers of the United States gathered for the annual meeting.

The Orpheum has a big hit in Al. Johnson and the Empress, with the Four Lovers. The other combination houses will remain dark during the summer.

Jacky's Photo Shop headed the bill at the Orpheum, while the Empress had Tom Hawkins, the former minister.

Thurston Hall has resigned his position with the Alcazar Co.

The arrival of Blanche Bates is looked for in the near future.

A new \$50,000 theatre is in construction at Oakland.

A granite drinking fountain for animals, erected by the National Humane Alliance, was unveiled with appropriate ceremony 4 by Mrs. Fiske. Addressed by John S. Farbridge, Mayor McCarthy, Walter C. Graves, M. W. McIntosh, and Supervisor Walsh. Lillian Sparsberg, a ten-year-old child, sang. The National Humane Alliance was founded by Herman Lee Hensgen and Harrison Grey Fiske in its infancy.

A. T. BARNETT.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Hunter-Bradford Players bring their highly successful and artistic engagement of twelve weeks to a close 10-12, with Henry Miller's comedy hit, "Her Husband's Wife," presented with the usual excellence, snap, and careful attention to detail that has marked all the plays given by this artistic and polished co.

The many patrons will regret that the engagement could not be prolonged, but as most of the co. are engaged for the coming regular season they were loath giving up a needed rest and vacation before taking on rehearsals for the same. They will all, collectively and personally, receive hearty welcomes whenever they appear here.

POLLY'S (R. E. Polli): The interesting and strongly melodramatic "The Virginian" was the attraction 10-12, and was given with much vigor by this favorite and beloved dramatic aggregation. All the elements were made telling and effective. Well known dramas and comedies will continue until Labor Day, when vaudeville will be reinstated.

HARTFORD.—Continued vaudeville goes merrily on and will be kept on indefinitely. **ITEMS:** Walter Hecker is commencing at the suburban Elm Tree Inn, engaged in writing a play. Winchell Smith and family are also there for the summer, where he is also writing a comedy, to be known as "His Father's Son." It was here he wrote "The Fortune Hunter" and most of his successes.

John Lane qualified as the baseball hero of Fifty Miles from Boston, but apparently delegated all opportunities to sing. As played by Freda Simmons, the village comedy was easily comparable with Emma Janvier's rendering; and Alina Bennett's advent was marked by vivacity and grace well enough. Joseph Robertson was playing as a near villain. Tom Berglund as Harlan played the part with earnest humor, and Frank Kirk, who has shown pronounced versatility all the season, added another success as old man Westcott. Anne Hollinger did well with the Postmistress's part, and Louise Bishop was a natural Mrs. Westcott. One pleasant feature of the week was the success of Joseph Waldron and Charles Randolph in roles that gave them somewhat wider opportunities than the "carriage waiting" parts they have usually drawn. Their consistent good work in minor characters went after week without loss of much personal notice in a season to actors who slouch through a part that lacks "meat."

A Woman's Way is underlined for production. The extra verse of "Ain't It Awful?" sung about John Lane by Freda Simmons ought to bring her a prize in any rhyme contest.

WATERBURY.—JACQUES (V. Whitaker): "The Great Escape" in an American version 10-12. Large attendance. Fifty Miles from Boston 17-22.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Deitch): "The Great Escape" 10-12. **ITEMS:** (C. A. Leach): Imperial Comedy Firm, Wilson and Wilson, Fleming and Carlin, Ford and Mack, Florence Hobson 5-15; excellent, to capacity. Two Abilene, Mints and Palmer, Del-A-Piano, the Longworths, Parshley 10-22. **ITEMS:** (Chase and Decey): Bernhardt and Lewis, Fred and Giondi, Beate St. Clair 3-5 planned good business. Baby Kelly, Chase and Decey, Smith and Rose 9-12; good to the business. The Honorable Trio, Fred Giondi, Mable Marshall 12-15. **ITEMS:** (A. R. Hill): Hill and Rose, Alexander and Giondi, Hill and Rose, Giondi, Fred Wood 2-5 planned good business. (Giondi and Giondi, Billy Giondi, Revolving Collings, the Le Giondi 9-15. **ITEMS:** (Grand, Savoy and Lippert): "The Great Escape" to capacity. **ITEMS:** (H. R. Hill): Hill and Rose, Giondi, Fred Wood 2-5 planned good business. (Giondi and Giondi, Billy Giondi, Revolving Collings, the Le Giondi 9-15. **ITEMS:** (Grand, Savoy and Lippert): "The Great Escape" to capacity. **ITEMS:** (H. R. Hill): Hill and Rose, Giondi, Fred Wood 2-5 planned good business. (Giondi and Giondi, Billy Giondi, Revolving Collings, the Le Giondi 9-15. **ITEMS:** (Grand, Savoy and Lippert): "The Great Escape" to capacity.

IDAHO.

BOISE CITY.—ORPHEUM (Jack Allen): Musical comedy 10-12. **ITEMS:** (H. R. Hill): Hill and Rose, Giondi, Fred Wood 2-5 planned good business. (Giondi and Giondi, Billy Giondi, Revolving Collings, the Le Giondi 9-15. **ITEMS:** (Grand, Savoy and Lippert): "The Great Escape" to capacity.

BOX: Coronation films; very fine; pretty quick work for inland city. **ITEMS:** The serious Fourth was a sane and safe affair; city deserted; about 1,000 people went to White City, where there was all sorts of amusement. Weather ideal; no deaths nor heat prostrations here.

ILLINOIS.

PEORIA.—AL FRESCO PARK (Frohman): Fine summer weather made fine business for park. Free vaudeville bill week 10-17, included Grace Faust, Clark's Canine and Equine, Billy Burns, and Atterbury Band. Concessions have prospered; park having nearly all amusements found in parks in larger cities. Park is fortunate in being located up on four points of travel, river, railroad, wagon road and street cars, all passing gates. This is probably not possessed by many other parks in the United States. **UNDER CANVAS:** Barnum and Bailey 25, and Buffalo Bill's Wild West 26. They will exhibit in south end of city.

INDIANA.

INDIANAPOLIS.

Jane Wheatley and George Allison Won Deserved Recognition—Jennie Brink's Big Hit.

The Murat Stock Co. appeared to splendid advantage in "The Cowherd" and the Lady at the Shubert Murat 10-12. Jane Wheatley and George Allison were particularly pleasing in the leading roles and won fresh laurels for their excellent work. Lillian Silcott and Joseph Bentley came in for their share of praise as Midge and the half breed. Jennie Brink made a big hit as the old maid, and dressed the part with comic results. Frederick Burt scored as the villain. Louise Gerard was a pleasing sweetheart of the half breed. Myrtle Anderson, J. B. Huntley, Bernard Mandell, Chester Beach, and Miss Lucy rounded out the cast with effective portrayals. Mrs. Temple's Telegram 17-22.

Announcement was made last week of the marriage of Jane Wheatley, leading woman of the Murat Stock Co., and Gaiway Herbert, which took place in this city June 6, the week following the opening of the co.'s season at the Murat. Mr. and Mrs. Herbert expect to sail for England at the conclusion of the stock engagement early in August for a season of several weeks.

LAKE WOODS PARK.—THEATRE (Gerald Berry): Komen Musical Comedy Co. 8, 9 in A Trip to Coney Island; Muriel Woodbury as prima donna made favorable impression. **ITEMS:** Gary Day will be celebrated 14, when Senator Frank N. Gavitt and Mayor Thomas E. Keatts will be the guests of the day. John C. Hall has been selected as treasurer to succeed B. Baranick, resigned. Will Reed Danroy is press agent.

CRAWFORDSVILLE.—PRINCESS AIR-DOME (George E. White): Rosell's Imperial Minstrels 2-5; good co. and business. Pictures 10-15. Cook Stock Co. 13-17.

VINCENNES.—UNDER CANVAS: Levia-Sturgeon Co. 10-12. Ranch 101 Aug. 7.

IOWA.

DES MOINES.

Florence Johnstone and Lloyd Sabine Head New Stock Company—Improvements at the Berchel.

William Vance's Own Players, a new stock co., opened at the Air-dome of 9-16 with William H. Crane's "The Banders." The roster included Florence Johnstone and Lloyd Sabine, leading man and leading woman. Miss Johnstone was leading woman last season with the Boston-Arrive Players at Indianapolis. For second man and woman William Thorne and Elsie Davis were secured. Robert Blystock, general stage director for the United Play Co., who will produce two co. each in "The Lion and the Mouse" and "The Third House" next season is the dramatic director. Good business continued.

Ingersoll Park offered an attractive bill for the same week with Will J. O'Hara in A Romance of Killarney as the feature attraction. He was assisted by Elsie Kearney and co. of seven people. Jimmie Lucas, assisted by Frances Field in "The Third House," was another feature of the bill, which pleased. Balthasar's Dogs and Bannington Brothers and George Croft, a staging and dancing comedian, completed the list.

Improvements are now in progress at the Berchel Theatre on Fourth Street. The cost will total \$5,000 when completed, according to a statement given out by Elbert and Getchell, the new owners. Five new dressing rooms are being added below the stage, and each will be fitted out in a most modern fashion. New scenery and electrical effects will be added to the equipment of the house. The lobby will be redecorated. The exterior of the playhouse will be white enameled and brilliantly lighted by electric lights. A new electric sign of a different design than any in the city will be hung. The improvements will be completed in time for the opening early this fall. H. M. HARWOOD.

WATERLOO.—CRYSTAL THEATRE (J. J. Jones): Vaudeville success closed; policy changes for but none to motion pictures; two reels and spotlight song with Professor De Giondi at the piano and Ray Kane (trapeze). **ELECTRIC PARK (Herbert Parker):** Brink's all record 4; concessioners all completely sold out; bill for the week: Lillian Silcott, Barnum and Bailey, Mable Marshall, Bert Wiggins. **ITEMS:** News Miller, valet of the Princess, is taking a vacation at Monticello and at the Hotel Washington. During her absence Mrs. Helen Church is filling the place. The Jewish Theatre has been sold to J. W. Marcellus, who is reconstructing and renovating the place and will open with pictures in the near future. The

Scenic has closed for the summer on account of poor business. Nick Webber reports business good at Dreamland. **UNDER CANVAS:** Hagenbeck-Wallace shows gave two performances here June 27, to capacity; owing to late arrival the parade was abandoned. Barnum and Bailey 13. Buffalo Bill Aug. 10.

DUBUQUE.—AIR-DOME (Jake Rosenthal): Harvey's Stock Co. in The Cat's Paw 2-5 in The Intruder 6-8 drew fine houses. Same co. in The Betrayer 10-12, and The Second Degree 12-15. **UNION PARK (Jake Rosenthal):** Jimmie Lucas and Frances Fields, Montambo and Hartell, Thomas, McDonald and Thomas, Bert Wiggins and Lucy Tonge 2-5 pleased large audiences. Five Juggling Jewel Girls, Murray K. Hill, Theissen's Acrobatic Dogs, and Belmont and Harl 10-15.

FORT DODGE.—AIR-DOME (D. Barrette): Fraser Stock Co. in Lost in the Hills 2-5, White Slave 6-8; drew well and pleased. The Intruder 10-12. **ITEMS:** Mr. and Mrs. Cecil Courtney, formerly of the Chicago Stock, joined the Fraser Co. and will be seen in The Boss of the Ranch.

RED OAK.—COMET AIR-DOME (L. Freeman): Good bills and business 2-5. Chase-Lester Stock Co. 10-15. **GAYETY GARDEN (L. M. Beardsley):** Drew good attendance and pleased 2-5.

KANSAS.

FORT SCOTT.—AIR-DOME (Harry C. Erlich): The Tolson Stock Co. had good business and gave best of satisfaction 2-5; played "The Battle of Life," "The Girl and the Duke," "Child of the West," "The Prince of Silence," "Neil Gwynn," and "The Wheel of Fate." The De Arnold Sisters open week of 10.

KENTUCKY.

LOUISVILLE.

Praise for Harry Bigger's Able Management—Alice Hegan Rice Reported Better.

For week 2-5 the attractions at Fontaine Ferry Park were Felix Sirignano's Band, with Sophie Brandt, the grand opera prima donna as soloist, and a strong vaudeville bill, with the Knickerbocker Four, Will Rogers, the Rasse, the Patrick-Francesco Trio, and the Six Kirs-Smith Sisters as participants.

For the same period the offering at Riverview Park was Adele Blood and her stock co. in an exceptionally good rendering of "A Scrap of Paper." Concerts by the original Sirignano Band, with Elsie Trull as soloist, and the numerous out-of-door devices peculiar to the summer park.

Notwithstanding the excessive heat, Hopkins continues to draw large crowds. Appearing there week ending 5 were D'Alma and Mae, John R. Gordon and co., Herbert Dodge, Charley ("Cy") Reinhardt, and Sheek and D'Arrille.

The Avenue will reopen a summer season 10 as a straight motion picture place. The new views of the coronation of King George and Queen Mary will be a feature of the opening week.

The child mentalist, Ita, who does a really wonderful act, is attracting attention at one of the uptown picture places.

The Coburn Players will produce here at an early date an open air rendering of "As You Like It." It will be given on the grounds of the Country Club and under the auspices of that organization.

Thompson Buchanan, the playwright and former Louisville newspaper man, who has been a visitor for several weeks, was much lionized during his stay.

Manager Harry Bigger is entitled to much praise for the success of the season thus far at Fontaine Ferry Park. It is a case of the right man in the right place.

Cole Young Rice, poet and dramatic author, and the husband of Alice Hegan Rice, of Mrs. Wiggs of the Cabbage Patch fame, upon whom a difficult operation was recently performed, is rapidly recovering his accustomed health.

The new hotel, the Tyler, to be managed by "Nic" Roeder, in fast approaching completion. Mr. Roeder is well and favorably known to a large portion of the rank and file in the traveling theatrical profession. His home, "Roeder's," being a favorite stopping place of the wanderers.

Manager Garrity, of Riverview Park, in the proud possession of a new girl arrival 4 in the Garrity family. The babe has been named Millie James, after the favorite actress, who is a close friend of Mrs. Garrity.

OWENSBORO.—PEOPLE'S (A. D. Rogers): Katherine Moore and the Dancing Brownies in The Lady and the Porter. Jack Hawkins and motion pictures 10-15; business fine. **AIR-DOME (A. D. Rogers):** William A. Carr Stock Co. in On the Border Line 10-15; large crowds. **RIVER FRONT—MARKET'S FLOATING THEATRE:** Good business 4.

LOUISIANA.

DONALDSONVILLE.—GONDAIN (William F. Nolan): Fred Harrison, comedian, 2-4.

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good bill; pleased big business. Regular weekly drawing and awarding of prize of \$5 in gold \$5. Amateurs 6. Hearnes and Gladie 7. 8. scored a hit. Coming: Hattie Barnes, comedienne; Billy Rogers, vaudeville. —HAPPY HOUR (Trepasner and Boston): Motion pictures and Ora Dailore in illustrated songs; pleased big business. Amateur bill 6. Regular weekly drawing and awarding of prize 7.

MAINE.

PORTLAND.—KEITH'S (J. E. Moore): The stock co. presented a Gentleman from Mississippi 10-15 in such excellent manner as to compel large attendance in spite of the intense heat. As Senator Langdon, Frank Jamison scored heavily; his personification was delightfully natural, convincing, and impressive, and was the very best thing he has done while here; another masterpiece was the Carolina Langdon of Belle D'Arcy; this beautiful actress was extremely natural in her role, and wore some stunning gowns; Sidney Toler had a congenial part as the "Star" reporter and the senator's secretary, and played it in his usual effective manner; Marie de France made a most winsome Hope Langdon; Blanche Frederici was a dashing Mrs. Spangler; Bob Hyman, as the "Gazette" reporter, and Louis Albion, as the broken-down veteran, gave the bits of character acting; the minor roles were all well taken. Father and the Boys 17-22.—G.M. PARKER'S ISLAND: The stock co. gave a highly pleasing production of When Heaven Comes to Town; Tom Barry, as Uncle Reuben, scored a big hit; he was well supported by the other principals; good business. —CAPT. THURATRE: The stock co. made a hit in The Gingerbread Man, and filled the house for the week. —RIVINGTON PARK: Phil Ott and his co. in The Purple Lady played to a B. O.

BANGOR.—UNDER CANVAS: California Frank's Wild West 6; considerable damage done by high wind during afternoon performance; tents blown down, but none seriously injured; evening attendance light in consequence.

MARYLAND.

BALTIMORE.

Closing of a Very Prosperous Season—Some of the Season's Successes—A Bright Outlook.

The season of 1910-11 came to an end in Baltimore last week with the final performance of Boba Hood by the Aborn Opera Co. at Ford's Opera House. The theatre is all dark at present, and, with the exception of Ford's, will not throw open their doors for several weeks to come. Ford's, however, will reopen 24 for a six weeks' engagement of Howe's Pictures, which will be followed by Al. H. Wilson, who will inaugurate the new season for week Sept. 4. The other houses will hardly begin the new season before the middle of September, but as yet an opening date have been announced.

The season just ended was a most successful one in many respects. In fact business was unusually good at most of the houses throughout the entire season, and at one house S. E. O. was the rule for nearly six consecutive weeks, owing to the splendid drawing power of the attractions offered. Baltimore was extremely fortunate this season in being able to witness several of the big successes of the season, prior to their New York engagements, and it is worth while recording that without a single exception Baltimore audiences placed the stamp of approval on all these plays before they were more than a week or two old, despite the fact that in one or two instances they had not met with very enthusiastic receptions elsewhere. Among the productions which scored immediate successes in this city were The Concert, which drew capacity houses all week; Nobody's Widow, Ex-erwoman, Excuse Me, and The Woman. The

first four billed very successful engagements, S. E. O. being the rule at most all performances, which speaks very highly for the local public's judgment of really good plays. The last named in which Helen Ware was elevated to stellar honors was one of the greatest successes of the year, and will doubtless have an all season run in New York, when it begins its engagement in September.

The most successful engagements of the year are numbered among the following productions: The Chocolate Soldier, The Girl in the Train, Dollar Princess, The Arcadians, Sweet Sixteen, Katie Did, The Girl of My Dreams, He Came from Milwaukee, Fascinating Widow, the latter scoring an enormous success with Julian Hittings in the leading role; Jimmy Valentine, The City, The Lily, and The Flower. The Bernardt engagement was one of the most successful of the season, as was the Southern and Marlowe combination. The opera season was the most successful of any this city has ever enjoyed, and the local public was given an opportunity to hear many of the new works. The Chicago Opera Co. offered the best obtainable and the local support was most gratifying, the houses being crowded at all ten performances. All in all, the local managers have nothing to complain of, and they all seemed very much satisfied with the results of the past season. While nothing definite has been announced for the coming year, it is quite sure that it will eclipse all previous seasons in the high grade of attractions to be booked at the local houses.

BABY DORELL. of the Aborn Opera Co. was married in this city by the Rev. David T. Neely, of the Aqueduct Street Presbyterian Church, to John R. Nugent, Jr., of 43 West Twenty-eighth Street, New York city. Miss Dorell is well known in the theatrical profession through her various engagements with the Aborn Co. and is a great favorite in this city, where she has been playing annual engagements during the Spring season for the past five years. The couple left for New York on the midnight train 8, and will spend their honeymoon in the North.

ANNAPOLIS.—LYRIC (J. F. Shilling): Motion pictures and The Great Omar 10-15; good business.

MASSACHUSETTS.

FALL RIVER.—BIJOU (Charles E. Benson): Bill 6-8: J. K. Emmett and Co. in Sarah, Harry Thompson, J. W. Myers, and Hickey and Nelson; 10-12: Clara and West, Godfrey and Henderson, and J. W. Cooper; pleased excellent attendance. —PRIMER (Charles E. Benson): Bill 6-8: Leone and Dale, Rice Brothers, and Charles E. Myers; 10-12: Hunter and Bylow, Greene and Parker, and a strong line of pictures, to good attendance. —PALACE (George Graham): Bill 10-12: Charlie Hamilton and Co. in musical comedy and vaudeville, to fair attendance. —LINCOLN PARK THEATRE (I. W. Phelps): For the third week of their summer season the Lincoln Park Stock Co. presented Hello Bill 10-15, with Nellie Gill in the leading role; well presented and gave the best of satisfaction to large attendance. —ITBMS: Daniel J. Sullivan, of this city, is a real wizard at figures. So wonderful is his gift that he will enter the vaudeville field this Fall under the direction of a well known manager. —Harrington Reynolds left for Waterbury, Conn., 6 in response to a telegram informing him that his wife, Blanche Douglas, of the Poli Stock Co., was ill. He expects to return to Tiverton in a few weeks. —Walter B. Penner is enjoying some great fishing at Tiverton, R. I., during his vacation. —Leo Beardon, usher at the Academy for the last five seasons, was seriously injured at South Swansea, Mass., 8 by the accidental discharge of a rifle, and is not expected to recover. —Arthur Appleworth, of New York, a member of W. A. Brady's Over Night Co., arrived at Tiverton, R. I., in his yacht "Qui Vive" and is guest at Bruce Knoll, Hungary. —William Dillon, of the Bijou, left 8 to attend the convention at Niagara Falls.

Vaudeville acts are presented at Island Park, R. I., free to the patrons of the street railway. The result is large attendance.—It is rumored that M. R. Moody will have a theatre in New Bedford the coming season.—It is also reported that the Lester Loewman Stock Co. (Continued on page 16.)

BROOKLYN AMUSEMENTS.

Minnie Stanley a Cure for the "Blues"—Evelyn Watson Takes a Well-Earned Vacation.

The Lottery Man was the offering at the Shubert Theatre last week and was presented to capacity houses during the entire week. Sam Hardy, as Jack Wright, the Lottery Man, took excellent care of the comedy role, and Minnie Stanley as the Lulu, was a sure cure for the blues. Harry E. McKee, as Fox Peyton; Bob Livingston, as the chauffeur; Charlotte Wade Daniels, as Jack's mother; Grace Fox, as Mrs. Peyton, and Ethel Milton completed the cast.

Frank Tinsley was the hit of last week's bill at the New Brighton Theatre. Next to Mr. Tinsley the audience seemed to like best the Hawaiian troupe of dancers and musicians and Montgomery and Moore, a sketch team. Others on the bill were Miss Frigiana, Wilfred Clarke and Co. in a new farcical offering, the Six American Dancers, the Ernest Pantier Trio of European acrobats, Beatrice McKenna and Waldo, the Shannon, Carver and Willard, and the Bruno Kramer troupe of athletic acrobats.

Grace Van Studdiford, billed as the "Queen of Song," headed a splendid bill at the Brighton Beach Music Hall last week, and scored a decided hit. Another act that pleased greatly was Gus Edwards and his school girls and boys, fifteen in number. Their catchy songs and pretty dances won them volleys of applause. The Great Interrogation, an ingenious one act playlet by Jack London and Lee Bascom Marsden was good. The scene is laid in Alaska and the vivid descriptive powers of Jack London were capably aided by a good co-headed by H. A. Northrup as a mining engineer and Miss Pilar Morin, the well-known pantomime, who made a genuine hit as an Indian girl. Ella Thomas and Lou Hall gave an amusing musical skit, The Substitute of the song writer, sang a number of his own compositions pleasingly. York and Adams portrayed their well-known Hebrew characters. Jack Terry and Mabel Lambert in a character sketch were very good. Rice Sully and Scott did some daring stuff on the bars and Dolan and Lembar in their familiar laugh maker, Some Mind Reader, amused greatly. As usual, the excellent concert by Louis Reinhard's Orchestra was one of the enjoyable features of the show.

Evelyn Watson, the popular ingenue of the Gotham Stock Co., after a continued run of eighty-five weeks in stock in Deluth and Brooklyn, closed at the Alhambra Theatre, Stamford, Conn., 8, and spent a few days the early part of the week at Brighton Beach prior to going to her bungalow at Woodland Beach, which she has named "The Mirror." Evelyn was at Brighton 11. Evelyn said she was going to rest and live in a bathing suit until called for rehearsals, opening again next season at the Gotham Theatre. This will be Miss Watson's third season at the popular East New York playhouse, and, judging from her previous successes, looks as though she could remain there forever.

NEWARK.

Mabel Brownell and Clifford Stark Shared Honors—Proctor Stock Company Opened Well.

The Corne Payton Stock Co. presented Mrs. Temple's Telegram at the Newark Theatre 8-9. This splendid act is quite as satisfying in farce as it is in serious drama, and kept the audience in an uproar from beginning to end of the performance. Mabel Brownell gave a delightful portrayal of the jealous Mrs. Temple. Clifford Stark shared the honors as Frank Feltus, demonstrating his ability as a comedian. Eugene Frazier as Jack Temple was excellent. Edward Farrell, who seems to have become the matinee idol, gave a breezy and excellent impersonation of Captain Sharp. Harry Roche as Wigson could not have been better; his drill comedy is a clever piece of acting. Raymond Capp as John Brown came in for his share of comedy, and did it well. Jessie McAllister needs but to step on the stage and a round of applause follows; her work with the Payton Co. is appreciated. As Dorothy she was charming. Anna Lyang gave a splendid performance as Mrs. Frank Fuller. Miss Lyang is another member of the Payton Co., who is a great favorite. Lillian Gode was good as Mrs. Brown, and did the best bit of comedy so far this season. T. N. Hedron deserves much credit for his excellent stage setting; he could make a Broadway management "hit up and take notice." Arizona 10-15. Mabel Brownell gave a delightful portrayal of Bonita Canby; Clifford Stark was excellent as Lieutenant Denton; Anna Lyang gave a fine performance in the thankless role of Patricia; Jessie McAllister won the sympathy of the audience as Lena; Lillian Gode as Mrs. Canby and Dagmar Linette did their parts well. Joseph Gerard, an old Payton actor, but new to Newark, was excellent as Henry Canby; Frank Payton as Colonel Nonham, Harry Roche as Dr. Felon, Ben Wilson as Captain Hodgeham, Raymond Capp as Sergeant Keller all helped to make the performance a success. Edward Farrell scored as Tony Montana. The College Widow 17-22.

And now we can announce the Proctor Stock Co. for 17, presenting The Chorus Lady. Una Abell Brinker, a great favorite here, will be the leading woman, and associated with her will be John Chasmon, John Gray, John W. Ellis, Dorothy Dalton, Gladys Murray, Juanita Owen, Doris Hardy, Salome Park, May Greville, and May Halleby. The stage director will be Orel Owen. Following The Chorus Lady all the Broadway productions. Salome Lady 19. Arsenic Lamin 22.

The Aborn Opera Co. drew big audiences at the Olympic Park. King Dodo, given by an excellent cast, including Robert Leit, Harold J. Rehill, Harry Lowery, Charles Udell, Ralph Nichols, Eugene Francis, George Williams, Max McCann, Frank Dolan, J. Williams, Eleanor Kent, Gipsy Dale, Greta Risher, Anna Wilkes.



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The Chinese Honeymoon 10. Most of the Aborn favorites were in the cast. Mina Fleming in the role of Fi Fi kept the audience in an uproar; her solo's were encored several times. Others in the cast were Fritz von Busing, Hattie Arnold, Hattie D'Oreil, Forrest Hill, Tom Barton, George Leslie, and Solomon. Ermine 17-22. Peter F. Diana, who while supposed to be temporarily insane from the heat and an acute attack of nervous trouble, shot himself through the head at his home on the tenth, died on July 12 at St. James's Hospital. Mr. Diana was treasurer of the Empire Theatre for a number of years and later was connected with Waldmann's Opera House in the same capacity. He was to have been the treasurer of the new Shubert Theatre. Mr. Diana had suffered with nervous trouble for about four years, but this sad ending was a shock to his many work friends.

GEORGE S. APPELGATE.

PHILADELPHIA NEWS.

A Quiet Week Theatrically, with More of the Same Kind in Prospect—Old-Timers' Bill—The Lion and the Mouse.

PHILADELPHIA. July 18.—Although it is usually quiet in local theatrical circles, it is going to be even quieter after this week. Announcement has been made that the Liberty and Nixon theatres will close for about a month, and the opening dates of the downtown theatres are so far off that it would be foolish to even mention them.

Keith's Old Home Week was a big success last week and the old stars entertained many large and appreciative audiences. Mrs. Annie Tompkins, who has been on the stage sixty-five years, having made her debut in 1846, danced and sang with a fine vigor some of the favorite versions of the famous Mulligan Guard's Ball. Maudie Dougherty, who has been before the Philadelphia since 1885, gave his celebrated tongue-twister baragans upon her. Maggie Allen, Gus Williams, Lottie Gilson, Frank Hanson, Tom Daw, Joe and Ward, Thorne and Willette, and Joseph Allen are some of the old favorites who comprised the bill. They were all greeted with applause and after they had given their favorite act were elapsed, again, dear old Mrs. Tompkins even making a little speech.

The Lion and the Mouse was capably revived by the Orpheum Players at the Chestnut Street Theatre, William Ingersoll assuming the part of John Rydes with an effective and convincing style. Shirley Bonmore was finely acted by Carolyn Gates, and the rest of the Co. was also very good. This week the attraction is The Misadventures of Jane.

Frank Howe, Jr., lost his injunction to restrain the Keystone Amusement Co. and Nizam and Zimmerman from making a new ten-year lease on the Garrick Theatre, of which he is the manager, in a decision handed down by the court last week.

J. SOLIS COHEN, JR.

SPRINGFIELD.

Poli Stock Company Seen to Advantage—Record of the Week.

George Cohen would have been pleased with the way the Poli Stock Co. gave his Fifty Miles from Boston 8-9. They didn't lose a quarter of a mile. The Co. was augmented by a chorus, and carried the play through in fine shape. Pierre of the Plains 10-15, another play new to Springfield, was given, in which Carl Brichart proved himself the favorite villain. Rogers Barker played Pierre and Lovell Alice Taylor Joe Garbraith excellently. Harry Fisher, Thomas Williams, Philip Quin, and Maude Atkinson did their usual good work, and the rest were well cast. Arthur Buchanan, a new member of the Co., made good as Peter Galbraith. The Gals 17-22.

Manager Gilmore is having the Court Square Theatre reworked during the busy summer vacation. It is the first time for some years that no summer stock Co. has occupied the house.

EDWIN DWIGHT.

DRIFTWOOD.

For their production of Owen Davis's new play, Driftwood, the Leffer-Bratton Company has engaged Edna Archer Crawford, Bertha Welby, Evelyn Booth, James Heenan, Eugene Weber, and Fred Hustable. The production will be made at the end of August.

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DOVER.—CENTRAL PARK RUSTIC THEATRE: J. W. Gorman's vaudeville co. sailed for New York 10-18; The Village Choir, Brown and Taylor, Lewis and Hilton, and Miss Alice, the whistling girl, scored. Phil Ott's The Purple Lady 17-22.

NEW JERSEY.

JERSEY CITY.

Palisades Park Offers the Only Real Amusement
—King Dodo Drew Immense Business.

Palisades Park (outside of motion pictures) is the only amusement resort open near here. The Lyceum Theatre closed down 5 after one week of poor business with motion pictures. The future of this house is at present shrouded in much mystery. No one seems to know whether or not the sponsors or the stockholders will handle the management here next season. In the afternoon at Palisades Park King Dodo was offered 10-16 to immense business, and scored a big success. The elaborate staging and fine work of the chorus and orchestra made a happy impression, and the opera was capital cast. Robert Lott as Piola and Gloria Biele as Lucia. Lil made special hits, and were well supported by Harold J. Bohill as Pedro, Harry Lewellyn as Dr. Pina, Ralph Nichols as Sancho, Charles Udell as Mudge, Uppay Dale as Angela, and Anna Wilkes as Annetta. Charles H. Jones was the efficient stage manager. A Chinese Honeymoon 17-22. The acts at the free vaudeville theatre are furnished by the Three Alexia, trapeze; Odeyus, wire walker; Peron, gymnast; Holdens, the high diver; Frank Goodale and his airship, and the Royal Italian Band.

Clarence West, conductor of the Aborn Opera Co. at Olympic Park, Newark, N. J., has signed with Joe De Angelis for next season. Joseph T. Schenck and Amelia Schildt, of Brooklyn, were married here 12. The witnesses were Ralph Edwards, Pauline Wells, and Tina Kussan, correspondents. Mr. and Mrs. Schenck have signed with Harry Hastings for next season. WALTER C. SMITH.

UNION HILL.—HUDSON: As a successful test of the versatility of the stock co. at this house, Arizona was offered 10-16 to good business. The piece is played and staged with great regard for detail. Jane Cowl as Bonita was fine. All the members of this popular co. rendered adequate support. Old Heidelberg 17-23.

NEW YORK.

ALBANY.—HARMANUS BLEEKER HALL (Edward M. Hart, mgr.): Lytle-Vaughan stock co. 10-15 gave a splendid presentation of The White Sister to packed houses during the entire week. Miss Vaughan invested the title role with intelligence. Wilson Reynolds gave a careful portrayal of Monsignor. Remainder of the cast was adequate. Next week, David Harmanus, PICTURES (Howard Graham, mgr.): Week 10-15 offered a good vaudeville bill, including the Carman Sisters, Brannon Brothers, and others, pleasing acts, besides the usual moving pictures, drawing packed houses.—MAJESTIC (Elliott Leitch, mgr.): 10-15: Vaudeville actures to customary big business.—ITEMS: Margaret Vingt, a popular young member of The Follies of 1911 co., is spending a few days in town, the guest of her sister, Mrs. Oscar J. Perrin, wife of the treasurer of the Empire Theatre. Edward M. Hart, for the past two years manager of Sam S. Shubert's Theatre at Rochester, N. Y., has been appointed resident manager of Harmanus Bleeker Hall, to succeed J. Gilbert Gordon, who has resigned. Mr. Gordon has had charge of the hall since P. Ray Comstock became lessee three years ago. James H. Rhodes, manager of the Empire, has returned to town for a few days to direct some important improvements to the theatre before the opening the regular season the latter part of August.—The Gaiety Theatre will again be included in the Empire or Western Circuit's burlesque houses the coming season, arrangements to that effect having been completed this week by Manager Oliver H. Stacy.—Wilson Reynolds is the latest acquisition to the Lytle-Vaughan stock co. He made his first appearance this week in The White Sister. G. W. HERRICK.

ELMIRA.—BORICK'S (George Ledings): The Manhattan Opera Co. in Heart and Hand drew good houses 10-15, and played good work was done by Winifred Florence, Jack Henderson, George Foulter, Arthur Pacey Riddle, Gilbert Clayton, Briggs French, Rose Murray, Josephine Kirkwood, and Elsie Lerch. The Belle of New York 17-22.—MAJESTIC (G. H. Van Demark): Holdens and Le Claire, Lane and Lane, and Arnold and Veder and Morgan 10-15; large business; excellent.—MOHART (G. W. Middleton): Motion pictures 10-15; good business; pleasant.—ITEMS: Radical changes are to take place in the personnel of the Manhattan Opera Co. at Borick's Theatre 17.—Hertha Davies is to succeed Winifred Florence as prima donna. Frank Rushworth, leading tenor with Fritz Schell, is to succeed Arthur Pacey Riddle in the leading tenor roles, and Sarah Edwards, leading contralto with Christie MacDonald, has been signed for contralto roles.—Many changes are also planned for the chorus, and the management promises the strongest operatic organization ever offered at Borick's.—Graham Earle, well remembered for splendid work as Captain Williams in Paid in Full, has signed for character work with the Mackie Stock co., Utica, N. Y. J. MAXWELL BERS.

ROCHESTER.—TEMPLE (J. H. Finn): Vaughan Glaser co. in When Knighthood Was in Flower 10-15. Bright comedy with congenial roles for Mr. Glaser and Fay Courtney; others seen to advantage. The Prince Chap 17-22.—BAKER (F. G. Parry): The Holden Players in The Two Orphans 10-15; an excellent production scenically and artistically; roles well handled before large houses. Dora Thors 17-22.—ITEM: It is reported that Vaughan Glaser now playing at the Temple Theatre has secured a contract with Ty Cobb, the well-known baseball player, for the latter's appearance on the stage as an actor.

SYRACUSE.—EMPIRE (P. Carey): Sol Smith Russell's old success, Peacocks Valley, was the attraction of the stock co. 10-15, and drew fairly well, regardless of extremely warm weather. Ralph Kellard, in Mr. Russell's part, was convincing, although in no way an imitation of the famous original. Mabel Freeman made a perfect Peacocks, and Charles Stanley appeared to advantage in a character part. E. A. BRIDGMAN.

SARATOGA SPRINGS.—BROADWAY (M. R. Hane): The College Girl, presented by the Bert La Mont Musical Comedy co. 10, was at-

tended by a fair-sized audience, owing to the extreme hot spell; co. and play first class. A Prince for a Day 12; to increased attendance. The King of Tramps 10. The County Sheriff 20.—PONTIAC (J. C. Grant): Hite and He-Boom, two classy kids, in songs and dances; Jeanette Pellier, the singing girl; Milford Stewart, two musical men; Harry Trio, in songs, talks, and dances; Scottie Provan, a comedian; Burro and Clark, songs and talk; McKee and Keaton, banjoists; Flanagan and Daquet, with sketches, and George Murphy, a comedian, with licensed moving pictures; drew fair-sized and pleased audiences.

STAPLETON, S. I.—RICHMOND (W. Watson): The Richmond Stock Co. for their closing week, 10-15, presented Alexander Dumas's masterpiece, Camille. Edna Archer Crawford as the unchaste Queen of the Parisian demi-monde, giving the full measure of sympathy from her audience. Homer Barton as Armand, sharing the like of his association. Norman Wendall as Count De Verville won high approval. Jimmie Jimsen as Nichette attracted her audience, as did Virginia Perry as Nanine, dressing her part with good taste and judgment, the whole co. giving a performance of Camille complementary to a co. including Elizabeth Barry, Mathilde Deane, Frederick Clayton, De Forest F. Dawley, James Devine, and Samuel Lynch, Jr.

BAY SHORE.—CARLETON OPERA HOUSE (C. E. Brewster): The Travern Stock co., supporting Jessie Mae Hall, presented Raffles June 20; excellent co. and business; Julius Barton doing good work as Captain Bedford. Days of Freedom 17; excellent business.—ITEM: Alma Chester has signed for next season with Francis Wilson's Bachelor's Baby co.

BINGHAMTON.—CASINO PARK (J. P. E. Clark): Motion pictures—Indefinitely.—BOSS PARK (J. P. E. Clark): Judge, Hamilton and Howlett, Robin, Charles T. Bordley and Tylo, the Hardy 10-15 to big crowds. Josh Daly's Minstrels 17-22.

JAMESTOWN.—CLORON (J. J. Waters): Carleton Opera co. 10-15 in The Pirates of Penzance. The Beggar Student 17-22.—UNDER CANVAS: Ringling Brothers' Circus 12; two performances; excellent business.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Motion pictures 7, 8, Mildred and Rosiere 12; fine attraction, to very poor business. A Daughter of America 17.

LOCKPORT.—UNDER CANVAS: Ringling Brothers' Circus 11; two performances; excellent business.

NEWBURGH.—ACADEMY (Fred M. Taylor): Vaudeville and pictures 10-23 pleased good houses.

HERKIMER.—UNDER CANVAS: Ringling Brothers 7 pleased two large audiences.

LYONS.—UNDER CANVAS: Ringling Brothers' Circus 10; good business and performance.

OHIO.

CLEVELAND.

Amelia Bingham Returns in The Climbers—Ben Greet in Shakespeare.

Amelia Bingham, who has a host of admirers in this city, opened her summer engagement at the Euclid Garden Theatre 10-15 by presenting her old-time success, The Climbers. Miss Bingham is supported by a good co. Wildfire 17-22. Ben Greet, who has been making two performances at Keith's Hippodrome 10, presenting A Winter's Tale and Midsummer Night's Dream. In spite of the titles, the extremely hot weather was a handicap.

At the Colonial Theatre the stock co. was seen in The Lottery Man, which pleased the large audiences immensely. The City 17-22. WILLIAM CRATON.

COLUMBUS.

The Stubbs-Wilson Company Seen to Advantage
—New Hartman Theatre About Complete.

The Stubbs-Wilson Players at Olmsted Park, with Thomas Wise in the leading part, in The Wrong Man. Wright, are covering themselves with glory and are lining their pocketbooks this week of 10. Mr. Wise appeared here week of 2 in The Gentleman from Mississippi and was, literally and historically, the immortal. It would that plays might be found that would keep him here all summer. Harry Stubbs, Miss Van Dusen, and Maude Burns are the greatest individual favorites and appear in congenial roles this week. Franklyn Ritchie, leading man, in Captain Ormsby, and makes a dashing officer. Edward Poland, a popular member of the co., as Wayland Clingstone, adds another to his string of character successes.

Maude Burns is one of the most fetching ingenues Columbus has ever seen here in stock. Her work is natural, her personality magnetic, to which add an over abundance of beauty and charm, and you have the secret of her popularity here. Ruby Hoffman, a Columbus girl, has done some very clever work while here and has proven to her home folks the reason for her success on the road.

While the summer season started with its summer vaudeville houses, Keith's is the only one, as usual, to be successful. At the Southern various managements tried to make the time offering go, so also at the High Street. Premier has succeeded in continuing his previous enviable records and the house now, as at the Grand, and the Colonial, but Manager the first of the season, is crowded three times a day. The bills have been uniformly excellent, many winter time acts being offered. For the week of 10 one bill was Jack Richards, the Great Henri French and co., Arminia and Burke, Palmer and Lewis, and Richard and Louise Hamlin, and of course, the Photophone.

It is now assured that the New Hartman Theatre will be ready for State Fair week, the accepted time for all local houses to open. It is a masterpiece of architecture.

It is said that burlesque is to be again tried at the Grand, where it was so prosperous until stopped by the Mayor, who considered the bill so severely as to make it uninteresting to those whose fancy dictates real burlesque.

Al G. Field's Minstrels are in rehearsal, and many big things are promised. Mr. Field, as usual, is directing almost everything and is the busiest man on the town plat.

The Musical Stock co. at Indianapolis Park are having a good time and are putting on some rather clever things. JOSEPH H. HAGUE.

URBANA.—CLIFFORD (Edward Clifford): The Saturday pictures go along to a steady grind.—LYRIO: This picture theatre changed hands this week, when L. C. Harvey, late agent-at-arms in the Ohio Senate, who has

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been playing the drums at the Wonderland, and Mrs. Angie Snodgrass, who has been playing and singing at the same house, have bought the lease of the Lyric and opened 10 with three reels and packed every performance. These two people are very popular and will make it go big.—WONDERLAND (Harry Glick), OCEANUM (Holding and Reinhardt): Picture houses and good business.—UNDER CANVAS: John Robinson's Circus 15.—ITEMS: C. P. Rodgers, of New York, drew many thousands people to the Chautauque grounds to see him fly in his aeroplane. After giving a great exhibition over the grounds, he flew to Springfield, from whence, in seven minutes.—A couple of weeks ago Harry McDermott, stage carpenter with the Shuberts in New York, lost his son by death. Last week Harry's father, who lives in Urbana, Ill. and broke his leg. At the same time the news came here that Robert Warner, who is a cousin of Harry, who is a naval cadet in Norfolk, was dangerously ill with tumor on the

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brain.—Guy Boyer has gone to New York city to join the Christine Hill Co.

WILLIAM H. M'GOWN.

SPRINGFIELD.—NEW SUN (Sam Amusement Co.): Haas Brothers, Agnes Edmunds, Ancker-Ivan, and Amos 10-15 pleased good business. Ardell Brothers, Sam Cox, Frances and Yale 17-22.—SPRING GROVE CASINO (W. A. Gilliam): The Great Eldridge, Russell and Church, Clair Van Buren and co., Rice and Cady, Carroll Brothers made a good programme 8-15 and drew good audiences. Tella, Belle Myers, Charles Keller Trio, Tuzado Four, and Vittorino and Georgetti 10-22.

BELLEFONTAINE.—UNDER CANVAS: John Robinson's Circus 11 pleased good audience business; heavy storm prevented night performance.—ITEMS: James Hornberger, of the Madame Sherry co., is spending some time here.

Max Klinger and wife are enjoying their vacation here.

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Girl From U. S. A. (Royalty)
Four Corners of the Earth (Royalty)
Great Eastern World (Royalty)
On the Bridge at Midnight (Royalty)
Yankee Doodle Boy (Royalty)
Parsifal (Royalty)
Revelation

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To Die at Dawn
A Human Slave
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A Hidden Crime
A Ruined Life
Chicago Tramp
Lights of Frisco
Gambler's Daughter
Governor's Pardon

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PORTSMOUTH.—MILLBROOK PARK CASINO (Arthur Berthelet): The Millbrook Stock co. in The Handicap 8-9; co. and business good; special matinee 4; two capacity houses; all amusements at park doing good business. Next week the Millbrook Stock co. will present "The Bad Angel".

WARREN.—OPERA HOUSE (John J. Murray): Vanderbilt 10-15 included the Musical Vagabonds and Palmer Martin, Rube Dickenson, Sir Richard, Palmer and La Rue, and Helen Hardy and co.

OKLAHOMA.

GUTHRIE.—CRYSTAL AIRDOME (Will Brown): Ferguson Brothers Stock co. in E. P. Robinson American, Our Boys, Man of Iron, Tribes, Hans Kiffe, and Sheridan Keane 10-15; all good business.—**UNDER CANVAS**: Haggenbeck-Wallace Circus 10.

VINTA.—GRAND (Dan Meyers): Willingham's Stock co. in good co. to excellent houses; will be continued one week more. Albert Taylor Stock co. 10-15.

WALSH.—AIRDOME (A. Bert Bates): Marie Nelson Stock co. 3-8; business good. Hichman-Bowen co. 10-15.

OREGON.

PORTLAND.—HEILIG: Farris Hartman in The Tormaker 3-5; good business; fine co. Mrs. Fiske in Mrs. Humphreys-Leigh 15.

PENNSYLVANIA.

PITTSBURGH.

The Harry Davis Stock Company in Before and After—Bill at the Hippodrome.

Pittsburgh, July 18.—Before and After is being presented at the Grand this week by the Harry Davis Stock Co. and is the right kind of a play for the present hot weather here. Lady Windemere's Fan is announced for next week.

The Hippodrome continues to draw its large crowds to Forbes' Field, where the following bill is offered: The Great Aurora Troupe, bicyclists; Vash and Tip, comedy acrobats; Asahi Japanese Troupe, six stylish dancers; Hugh Lloyd, tight wire performer; De Honso and La Due, revolving pole; Black Family, jugglers; Herbert's dogs, Hugh F. Blaney, descriptive singer; James H. Adams, the clown; the Bullet Proof Lady; and other acts; also moving pictures. Next, the strong man, is an added feature.

Moving pictures continue at the Nixons, featuring those of the Coronation in London. West View and Kenneywood are offering band concerts and their usual attractions and are largely attended.

HARRISBURG.—ORPHEUM (G. Floyd Hopkins): The Orpheum Players produced a new play by a Harrisburg author, entitled The Quakeress, June 26-1. The play was most mediocre, and the co. struggled to revitalize it into a semblance of the living thought, but the effort was a hopeless one, and the play and the co. will retire from active work at the end of the week. While the commonwealth plan has been non-productive of much pecuniary gain for the co., it may be said with truth that the plays and the co. were of the most satisfying nature to those that did attend the several performances, except the last week, and that was not the fault of the co., as like the ancient Egyptians they could not make bricks without straw. The author of the play, The Quakeress, has not been divulged, and it is one of the Summer's mysteries in Harrisburg, and may become like the historical query of "Who struck Billy Patterson?" His transient gloria mundi.—**PAXTANG PARK** (F. M. Davis): Week of 26-1 has been fairly successful in attendance, due to good programme, and the new pavilion has been nicely filled to a small amount of elbow room. The roster: The Great Leon and co. in Hindu mysteries, a strong and spectacular act of magic and levitation; the Musical Kleines, a man and woman and two children doing stunts on a variety of musical instruments, a good act; Conrad and Fox, Eleanor Warren, a Harrisburg girl, who has a stock of pleasing ballads and songs very nicely; McGrath, equilibrist, a man who could get along without legs if it were necessary, as they seem to be useless in this act, and he made a hit in his turn. A good selection of motion pictures, including a fine programme, week of 2-5; Williams and Aubrey, comedy gymnasts and wrestlers; Dainty Deane, singer; Musical Gogo; Mullen and Coonan, comedy sketch; Thomas Ryan and co. in Bits of Old

Killarney, motion pictures; the attendance very good; on several nights the new pavilion was well filled; the programme gave satisfaction. Week of 10-15: Leonard Lark, acrobatic act; Billie Hiest and Maudie Kelcey, songs and patter; Nellie Brewster and the Amsterdam Quartette; Dan Stauch, musical act; the Bramsons, electric hoops, motion pictures; good attendance despite the unusual heat. T. D. MacAVOY.

SUNBURY.—ROLLING GREEN PARK (J. N. Beauchamp): The Sylvan Players in Rip Van Winkle 10-15; benefit of Civic Club; open air performance drew well and pleased.—**ISLAND PARK** (James E. Young): Motion pictures 10-15 to usual good attendance.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. 10-15 in Thais and Cinderella to good sized and enthusiastic audiences; staged nicely.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): Majestic Stock in Girl of the Golden West 3-8; well presented to satisfactory business.

RHODE ISLAND.

PROVIDENCE.

Albee Stock Company Gave Another Fine Performance—Empire Stock Season Closed.

With the exception of the vaudeville and picture houses, Keith's is now the only theatre open. Business remains good at this popular house, and the Albee Stock co. has won a warm place in the hearts of its patrons. The present vehicle, Dorothy Vernon of Haddon Hall, found the cast at its best, and the performance will be remembered as one of the best of the season. Grace Scott returned to the cast after a week's vacation and contributed her best work in the leading role. Lowell Sherman and Herion Churchill were especially well cast and scored by excellent work. The Harrier 17-22.

Soi Braung, manager of the Empire, will start shortly on a trip to his former home in Texas, where he will remain until his duties call him back for the Empire, opening Labor Day.

The Empire Stock co. closed its season 8. During the Summer the house will be completely renovated in anticipation for the usual Fall opening.

Manager Wendelschafer has closed an attractive list of attractions for the Winter season, which will open Labor Day. Among the stars that will appear are Julia Marlowe and E. H. Sothern, Marie Tempest, William Faversham, Forbes Robertson, John Mason, Margaret Anglin, Viola Allen, Fritz Scheff, Doris Keane, Blanche Brier, Gertrude Elliott, Gertrude Hoffman, William Hodge, Mary Manning, May Irwin, Mrs. Leslie Carter, Sam Bernard, Lew Fields, Lawrence D'Oraey, and William Collier.

The intense heat of the past week drove many to seek the cool breezes of the shore resorts. Rocky Point, at which place Crestore and his band featured, was a refuge for many excursionists, and Crescent Park claimed enormous crowds, who patronized the various attractions liberally. H. F. HYLAND.

NEWPORT.—SHERIDY'S FREEBODY PARK (Charles E. Cooke): Twelve Roman Singers, Finley and Burke, Edw. Clark, The Great Richard, Palfrey and Barton, West and Van Sichen, Gordon and Kiley 10-15; good bill, to large houses.—**OPERA HOUSE** (Billie R. Holmes, res. mgr.): Delaney and Vohlman, Marie Green, Gillette's Animals, Bunth and Radd, James Reiman and co., Jones and Alaire, good business.—**COLONIAL** (H. A. Kaul): Leopold and Francis, George S. Banks, Braun Sisters, Cullison and Villa co., John Martin, Deas, Reed and Deas; good houses.

SOUTH DAKOTA.

DEADWOOD.—THEATRE (Frank E. Smith): Motion pictures June 26, 27; good pictures; good houses. Paul Gilmore in The Mummy and the Humming Bird 28; excellent co.; deserved better house. The Bachelor 29.—**UNDER CANVAS**: Nat Weiss Carnival co. 3-8; good attractions and attendance. Campbell Brothers Circus 10.—**PRINCETON** (J. W. Early): Very good pictures and business 3-8.

WATERTOWN.—METROPOLITAN (G. H. Dumond): Paul Gilmore in The Mummy and the Humming Bird 11; very good; business fair.—**UNDER CANVAS**: Barnum and Bailey 6.

TEXAS.

CLEBURNE.—BROWN'S AIRDOME (Hert Kirkpatrick): Russell's Merry Mahe June 26-1; good co. and business. Plays: Beware of Men, When the City Sleeps, The Man from

Maine, Down in Dixie, The Tollers, The County Chairman. The Peerless Richardson Stock co. (Continued on page 20.)

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

AT THE OLD CROSS ROADS (Arthur C. Alton, mgr.): Yarmouth, N. S., 25, Digby 25.
OUBURN PLAYERS: Boston, Mass., 25-30.
FISKE, MRS. (Harrison Gray Fiske, mgr.): Seattle, Wash., 17-19, Victoria, B. C., 30, Vancouver 21, Tacoma, Wash., 22, Aberdeen 24, North Yakima 25, Spokane 26, Butte, Mont., 27, Great Falls 28, Billings 29.
GET-RICH-QUICK WALLINGFORD (Oshan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Oshan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILMORE, PAUL: Valley City, N. D., 19.
HAWTREY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., June 26—indefinite.
IRON KING: Sydney Mines, N. S., 19, Glace Bay 20, Sydney 21, 22, Pictou 24, Georgetown, E. I., 25, Charlottetown 26, Summerside 27, Moncton, N. S., 28.
MCKEE-BANKIN: Atlantic City, N. J., 17-22.
OLOOTT, CHAUNCEY (Augustus Pitou, mgr.): San Francisco, Cal., 6-22.
OLD HOMESTEAD (Franklin Thompson, mgr.): Regina, Sask., Can., 18-20, Brandon, Man., 21, 22, Winnipeg 24-26.
ROBSON, MAY (L. S. Siro, mgr.): Grand Forks, N. D., 19, Winnipeg, Can., 20-22.
WHIP (J. C. Williamson, mgr.): Dunedin, New Zealand, 6-20, Invercargill 21, 22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 20—indefinite.
ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 25—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 20—indefinite.
ANSON-GILMORE: Buffalo, N. Y., April 17-July 22.
ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 5—indefinite.
ASSOCIATE PLAYERS (Clinton Woodward, mgr.): New London, Conn., July 6—indefinite.
AUDITORIUM (William Stearns, mgr.): Los Angeles, Cal., July 10—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Buffalo, N. Y., July 17—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLOOD, ADRIAN, PLAYERS (J. J. Garrity, mgr.): Louisville, Ky., March 20—indefinite.
BONTELLA, JESSIE: Detroit, Mich., July 17—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CAPE (E. V. Phelan, mgr.): Peaks Island, Me., June 24—indefinite.
CARNO: Holbrook, Mass.—indefinite.
CHAUNCEY-KRIFFER: Beaver Falls, Pa., May 20—indefinite.
COLONIAL (Tully Marshall, mgr.): Cleveland, O., July 3—indefinite.
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.
ORAG, JOHN (John Orag, mgr.): Boston, Mass., Aug. 20—indefinite.
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 25—indefinite.

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DAVIS (Harry Davis, mgr.): Pittsburgh, Pa.,
Sept. 5—Indefinite.
DOMINION: Ottawa, Ont., April 24—Indefinite.
DURKIN, JAMES, AND MAUD FEALY: Den-
ver, Colo., June 5—Indefinite.
ELITCH GARDEN: Denver, Colo., June 11—In-
definite.
EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y.,
May 22—Indefinite.
FAIRVIEW PLAYERS (Harry A. March,
mgr.): Dayton, O., May 28—Sept. 4.
FERGUSON (Ferguson Bros., mgrs.): Law-
rence, Kan., May 27—Indefinite.
FORBES, GUS A. (Jacob Will, mgr.): Du-
luth, Minn., June 27—Sept. 1.
GLASER, VAUGHAN (W. B. Garra, mgr.):
Rochester, N. Y., July 10—Aug. 19.
GREAT WESTERN (Frank H. Dore, mgr.):
St. Worth, Tex., July 3—Indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex.,
June 24—Indefinite.
HALL, JESS: Fond du Lac, Wis., Indefinite.
HALL, LOUIS LEON: Trenton, N. J., May 8—
Indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque,
Ia., Indefinite.
HAWKELL, PERCY (Lee Grove, mgr.): To-
ronto, Ont., June 5—Indefinite.
HAYES, LUCY, ASSOCIATE PLAYERS (Lucy
M. Hayes, mgr.): Omaha, Neb., Indefinite.
HITNER PLAYERS (D. Otto Hitner, mgr.):
Elvira, O., May 8—Indefinite.
HOLDEN (H. M. Holden, mgr.): Rochester,
N. Y., June 12—Indefinite.
HUDSON: Union Hill, N. J., May 1—Indefinite.
HUNTER-BRADFORD: Hartford, Conn., May
4—July 29.
KEITH (James E. Moore, mgr.): Portland, Me.,
Indefinite.
KELLEY, JEWELL: Atlanta, Ga., June 26—In-
definite.
KNICKERBOCKER (Murphy and Sherwood,
mgrs.): Louisiana, Mo., May 22—Indefinite.
LAKVIEW: Lowell, Mass., Indefinite.
LAMMERS AND AIDLOW: Kansas, Ill.,
June 5—Indefinite.
LATIMORE AND LEIGH (Ernest Latimore,
mgr.): Lynchburg, Va., May 20—Indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spo-
kane, Wash., Dec. 25—Indefinite.
LINCOLN PARK: New Bedford, Mass., June
25—Indefinite.
LYTELL-VAUGHAN (Bert Lytell, mgr.): Al-
bany, N. Y., Indefinite.
MACK, WILLARD: Vancouver, B. C., July 3—
Sept. 15.
MAJESTIC: Johnstown, Pa., April 17—In-
definite.
MAJESTIC (N. Appell, mgr.): Utica, N. Y.,
May 1—Indefinite.
MANHATTAN (Shropshire and Hillis, mgrs.):
Vincennes, N. J., May 28—Indefinite.
MANHATTAN PLAYERS (Shropshire and Hil-
lis, mgrs.): Millville, N. J., May 28—In-
definite.
MILLBROOK (Arthur Berthelot, mgr.): Ports-
mouth, O., May 30—Indefinite.
MILLER, HENRY: San Francisco, Cal., July 3—
Aug. 25.
MORISON, LINDSAY: Boston, Mass., May 15—
Indefinite.
MURAT (Fred J. Dailley, mgr.): Indianapolis,
Ind., May 20—Aug. 5.
NAPOLÉON (Herman Duier, mgr.): New Or-
leans, La., July 2—Indefinite.
NORTH BROS. (Frank North, mgr.): Okla-
homa City, Okla., Sept. 18—Indefinite.
ORPHEUM: Harrisburg, Pa., May 8—Indefinite.
ORPHEUM (Percy Meldon, mgr.): Montreal,
P. Q., May 1—Indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.):
Philadelphia, Pa., Indefinite.
PAYTON, CORSE (Corse Payton, mgr.): New-
ark, N. J., May 1—Indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May
22—Indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn.,
May 15—Indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn.,
May 8—Indefinite.
POLI (S. Z. Poli, mgr.): Meriden, Conn., May
1—Indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass.,
May 1—Indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov.
21—Indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass.,
May 8—Indefinite.
PRINGLE (Ed. L. Drew, mgr.): Seattle, Wash.,
Indefinite.
RAYMOND-ANDREWS (Pete Raymond, mgr.):
Minneapolis, Minn., June 26—Indefinite.
SCOTT PLAYERS (L. N. Scott, mgr.): St.
Paul, Minn., Indefinite.
SHERMAN: E. St. Louis, Ill., June 4—In-
definite.
STERLING (Sterling and Wilson, mgrs.):
Grimsby Beach, Ont., June 26—Sept. 2.
STODDARD (W. I. Stewart, mgr.): London,
Ont., May 24—Indefinite.
STURRS-WILSON (Harry O. Stubbs, mgr.):
Columbus, O., May 28—Indefinite.
STURRAN (Oppenheimer Bros., mgrs.): St.
Louis, Mo., May 14—Indefinite.
TEMPEST (J. L. Tempest, mgr.): Ashland,
Pa., Indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.):
St. Joseph, Mo., Indefinite.
TRAVEL-VALE: Hoboken, N. J., May 1—In-
definite.
TREMONT: New York City—Indefinite.
TRIPLETT, WM. (Hugh Lashley, mgr.): Char-
lotte, N. C., June 12—Indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Wil-
lamsport, Pa., May 29—Indefinite.
VANCE, WILLIAM (Robert Blacklock, mgr.):
Des Moines, Ia., July 9—Indefinite.
WEST END (M. Wallace, mgr.): St. Louis,
Mo., May 28—Indefinite.

TRAVELING STOCK COMPANIES.

ANDERSON, CLAYTON, PLAYERS (Clayton
Anderson, mgr.): Moberly, Mo., 17-22. Mex-
ico 24-29.
BAIRD, GRACE (Dave E. Curtis, mgr.): Den-
son, Tex., 17-22. Paris 24-29.
CULHANE'S COMEDIANS (No. 1: W. E. Cul-
hane, mgr.): Jefferson City, Mo., 17-22.
CULHANE'S COMEDIANS (No. 2: Macklyn
Allen, mgr.): Columbia, Mo., 17-22.
CULHANE'S COMEDIANS (No. 3: Wm. H.
Chase, mgr.): Grimsby, Ill., 17-22.
DE VOSS, FLORE (J. B. Rotnour, mgr.):
Champaign, Ill., 17-22.
DITZLEY, FRANK: Greenville, Tex., 17-22.
GREAT WESTERN (Frank H. Dore, mgr.):
St. Worth, Tex., 3-29.
HALL, DON C. (Don C. Hall, mgr.): Resse-
mer, Mich., 17-23. Ironwood 24-30.
HICKMAN-BESSEY (James D. Proudlove,
mgr.): Little Rock, Ark., 17-30.
KELLY AND BRENNAN: Vassar, Mich., 17-
19.
KNICKERBOCKER (Murphy and Sherwood,
mgrs.): Mexico, Mo., 17-22. Columbia 24-29.
NEFF AND PENNINGTON COMEDY: Hugo,
Okla., 18-29.
NRIKSON, MARIE: Tulsa, Okla., 17-22.
NESTELL'S ASSOCIATE PLAYERS (E. H.

Nestell, mgr.): Montpelier, Ind., 17-22. Ligo-
nier 24-29.
NICKERSON BROS. (Chas. A. Morrill, mgr.):
Independence, Kan., 16-22.
SPENCE THEATRE (Sohns and Davis, mgrs.):
McAlester, Okla., 17-22.
TOLSON: Pittsburg, Kan., 16-22.
WHYTE DRAMATIC (C. P. Whyte, mgr.):
Chanute, Kan., 17-22.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent
Aborn, mgrs.): Newark, N. J., June 5—In-
definite.
ABORN COMIC OPERA (Milton and Sargent
Aborn, mgrs.): Palisades Park, N. J., June 12
—Indefinite.
ARMSTRONG MUSICAL COMEDY (Edward
Armstrong, mgr.): Los Angeles, Cal., July 9
—Indefinite.
BLAISDELL, WILLIAM (William Lavine,
mgr.): Newark, N. J., July 17—Indefinite.
CALIFORNIA OPERA: Celeron, Jamestown, N. Y.,
May 20—Indefinite.
CENTRAL PARK OPERA (Lester Templeton,
mgr.): Albany, N. Y., May 27—Indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis,
mgr.): Kansas City, Mo., July 16—Indefinite.
DEWEY'S MUSICAL COMEDY (Geo. L. Bar-
ton, mgr.): Benton Harbor, Mich., Indefinite.
DELMAR MUSICAL COMEDY: St. Louis, Mo.,
May 28—Indefinite.
FOLLIES OF 1911 (Florence Blanford, mgr.):
New York City June 25—Indefinite.
HARTMAN, FERRIS (C. V. Kavanagh, mgr.):
New Westminster, B. C., 19. Bellingham,
Wash., 20. Everett 21. Ellensburg 22. North
Yakima 23. Spokane 24. 25. Wallace, Ida., 26.
Colfax, Wash., 27. Lewiston, Ida., 28. Dayton,
Wash., 29. Walla Walla 30.
HEART BREAKERS (Mort Singer, mgr.): Chi-
cago, Ill., May 30—Indefinite.
HOMAN MUSICAL STOCK: Providence, R. I.,
May 1—Indefinite.
JACK AND THE BEANSTALK (J. C. William-
son, Ltd., mgr.): Auckland, New Zealand,
July 24—Aug. 6. New Plymouth 7. Wanganui
8. Palmerston North 10. 11. Hastings 12.
Napier 14. 15. Masterton 16. Wellington 17-
20. Christchurch 28—Sept. 6.
LITTLE MISS FIX-IT (Messrs. Werba and
Loescher, mgrs.): Chicago, Ill., May 22-
Sept. 9.
MANHATTAN OPERA (Robt. Kane, mgr.): El-
mira, N. Y., May 21—Indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New
York City March 15—Indefinite.
ROBICK GLEN OPERA (George Lydig, mgr.):
Elmira, N. Y., May 29—Indefinite.
RYAL COMIC OPERA (J. C. Williamson,
Ltd., mgr.): Christchurch, New Zealand, 1-
18.
SHEEHAN OPERA (Jos. F. Sheehan, mgr.):
Columbus, O., 10-22. Detroit, Mich., 24-
Aug. 19.
SUBBATE, VALESKA (Lee Harrison, mgr.):
New York City June 22—Indefinite.
VALLEY PARK OPERA (Morton and Fitzger-
ald, mgrs.): Syracuse, N. Y., June 12—In-
definite.
WHALOM PARK OPERA: Fitchburg, Mass.,
June 19—Indefinite.

MINSTRELS.

RIPLEY, GEO. W.: Cobleskill, N. Y., 19.
Richmondville 20.

BURLESQUE.

ALL-STAR STOCK: Toronto, Ont., June 10—
Indefinite.
MERRY WHIRL (Gordon and North, mgrs.):
New York City June 12—Indefinite.

CIRCUSES.

BUFFALO BILL'S WILD WEST: Chicago, Ill.,
15-23.
CALIFORNIA FRANK'S WILD WEST: New-
port, B. I., 19. Bristol 20. River Point 21.
Milford, Mass., 22.
FOREPAUGH-SELLA BROTHERS: Big Rapids,
Mich., 19. Alma 20. Greenville 21. Iowa 22.
Hastings 24. Battle Creek 25. Three Rivers
26. Dowagiac 27. Michigan City, Ind., 28.
Joliet, Ill., 29.
GENEY BROTHERS: Chicago, Ill., 6-22.
HONEST BILL'S: Henderson, Ia., 19. Mace-
donia 20. Carson 21. Oakland 22.
101 RANCH WILD WEST (Miller Brothers and
Arlington, mgrs.): Kenosha, Wis., 19. Beloit
20. De Kalb, Ill., 21. Kensington 22.
RINGLING BROTHERS: Mansfield, O., 19.
Lima 20. Ft. Wayne, Ind., 21. Elkhart 22.
ROBBINS, FRANK A.: Albion, Mich., 19.
SELLS-FLOTO: Calgary, Albt., Can., 19. Mel-
tine Hat, Assin., 20. Moose Jaw, Sask., 21.
Regina 22.

BANDS.

BALLMANN'S: Bismarck, Chicago, Ill., Indef-
inite.
BANDA ROSSA: Luna, Cleveland, O., June 11
—Indefinite.
BIANCAS: Washington, Philadelphia, Pa., May
27—Indefinite.
CAPUTO'S: Kenneywood, Pittsburgh, Pa., In-
definite.
CAVALLO'S: Forest, St. Louis, Mo., Indefinite.
CIRIOILLO'S ITALIAN: Indianapolis, Columbus,
O., Indefinite.
CREATORE'S: American, Boston, Mass., July
17—Aug. 19.
FRERU'S: Electric Park, Kansas City, Mo.,
Indefinite.
GARRAMONTE'S: Ontario Beach, Rochester, N.
Y., Indefinite.
GRAND OPERA HOUSE (Al E. Garford, con-
ductor): Steeplechase, Rockaway Beach, N.
Y., Indefinite.
LIBERATI, ALESSANDRO, BAND AND
GRAND OPERA: White City, Chicago, Ill.,
June 10—Indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.
Indefinite.
NEW YORK SYMPHONY: Spokane, Wash., 10-
29.
PARRERI'S: Washington, Philadelphia, Pa.,
Indefinite.
PHYOR, ARTHUR (Don W. Stuart, mgr.):
Asbury Park, N. J., July 3—Sept. 10.
ROYAL VENETIAN: Ocean, Long Branch, N.
J., July 1—Indefinite.
SCHENCK, ELIJAH (Charles Strakosch,
mgr.): New York City July 3—Indefinite.
RIGNARD, FELIX: Fontaine Ferry, Louis-
ville, Ky., Indefinite.
STANLEY'S: Forest, Kansas City—Indefinite.
THOMAS, THEODORE, ORCHESTRA (Freder-
ick A. Stock, conductor): Ravinia, Chicago,
Ill., Indefinite.

MISCELLANEOUS.

GREAT EMPIRE SHOW (W. L. Wyatt, mgr.):
Union City, Pa., 17-22.
RAYMOND, THE GREAT (Maurice F.
Raymond, mgr.): American Consulate, Paris,
Fr., Indefinite.
WALDEN: Lakeside, O., 17-19.

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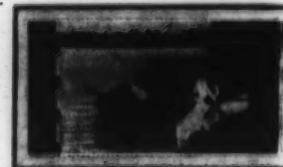
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MOTION PICTURES



The Minute Man, or the Battle of Lexington (one reel)



Scene from the Battle of Bunker Hill (one reel)

SCENES FROM EDISON HISTORICAL SERIES

"SPECTATOR'S" COMMENTS

MRS. AUGUSTA PRESCOTT, of the National Board of Censorship, is quoted in a New York paper as saying that the Censorship Board ought to have more power—that a law or ordinance should be adopted by legislature or aldermen giving the board official authority to enforce the board's censorship on all film producers. The occasion of this outburst was the rumpus that was caused in a Long Island picture show recently by the exhibition of a film called *The Nun*, issued last May by the Great Northern Company. The story was offensive to Catholics and was admittedly in bad taste. A priest denounced the film in the theatre, and the daily papers reported the story with scare heads. Mrs. Prescott is credited with saying that the board never saw the film, although Secretary Story admits that it did.

However that may be, censored or not censored, if Mrs. Prescott has been correctly reported as demanding official power for the Censorship Board she is entirely and everlastingly wrong. The Censorship Board has all the power it should ever have. It has the power of decent public opinion and the co-operation of decent picture producers. It has accomplished great good by the mere voluntary acceptance of its dictum by nine-tenths of the producing film companies. Its very weakness in official authority has been the board's greatest strength in actual practice. It has been able to exert a moral influence in keeping films clean and wholesome, without encroaching on the rights and liberties of the people. To have done this much well, and without serious complaint from the people who have accepted the regulation, is a triumph immeasurably greater than could be gained by any drastic, arbitrary power, however intelligently that power might be exerted.

The idea of endowing any civic body with legal authority to enforce its government on other people is, or should be, repugnant to every free-minded American. It is true that societies have been so endowed, but that fact in no way proves the right of the matter. It was Lincoln, was it not, who declared that no man is good enough to govern another man without the other man's consent? The same principle is at the very basis of the great Declaration of Independence. And yet legislatures and municipal councils have quite frequently delegated official power and authority to certain civic societies, the officers of which owe their appointments not to the people at large or their legally elected representatives, but to self-organized civic societies, composed frequently of smug persons who assume to be better than other persons and therefore specially qualified to boss them.

The particular *Nun* picture that has occasioned the present discussion was a mistake on the part of the company that put it out. On that point there need not be any argument. No sane manufacturer now deliberately offends any religion, race or nationality, nor indeed any large class of people. But, whether a manufacturer observes discretion or acts the fool and publishes films that can only make enemies for him, it is more or less his own affair and not a proper matter for censorship interference. For this reason the Censorship Board in passing this film performed an act for which it should be praised. The temptation was no doubt great to suppress the film. If the board, as it appears it did, resisted the temptation to

lay down rules of policy as well as morality in this case. The Spectator for one desires to commend them.

Let the National Censorship Board keep strictly to their knitting. Let them neither crave for more power nor seek to interfere in matters out of their province. So long as they adhere to a level-headed line of conduct, keeping free from religious, racial or class controversies, they will continue to command the respect of manufacturers, exhibitors and the people, and will be of undoubted public benefit. Thus far it has been the observation of this writer that they have followed sensible lines of action to a conspicuous degree. In fact, they have by their very moderation and good judgment warranted their existence.

The fundamental objection in America to the principle of censorship as applied to the drama (and this must inevitably include the silent drama as well as the spoken) was never more clearly put than by E. C. Mencken, of Baltimore, in the *Baltimore Evening Sun*, as follows:

Our present laws are strong enough to put down and punish any actual offense to public decency. Any citizen is free to go before the Grand Jury and lodge a complaint against a theatrical manager or performer who offends, and if that manager or performer, after a fair trial, is found guilty, there is provision for his swift and severe punishment. No further legislation or machinery is needed to give force to the laws which already prevail. A censorship, far from increasing the efficacy of such laws, would have the effect of obfuscating and corrupting them, for it would take the prerogative of interpreting and enforcing them out of the hands of judges and juries and put it into the hands of bureaucrats.

The series of historical films introduced by the Edison Company last week with the subject entitled *The Minute Man*, deserves more than the usual attention accorded to regular film releases. A review of *The Minute Man* will be found elsewhere in this issue of *THE MIRROR*, and the other subjects to follow will be similarly reviewed on their merits as they are released. But the series as a whole may be profitably discussed now. The point that strikes one most strongly in relation to the films is the extremely good taste with which the subjects have been handled. While dramatic interest has been given to some of the subjects, as in the case of *The Minute Man*, this matter, extraneous in a purely historical film, has been subordinated to the events of history which it is sought to illustrate. In a way the little of romance that is introduced may well be justified as giving a much needed view of the habits and customs of the times. In no case does the dramatic descent to melodrama. After *The Minute Man* will come *The Capture of Fort Ticonderoga*, taken on the scene of the ancient fort, which, providentially it might seem, is now being restored. Next comes *The Battle of Bunker Hill*, produced on a piece of ground overlooking Lake Champlain where the topography closely approximated the original surroundings of Bunker Hill. Fourth on the list will be *The Declaration of Independence*, in which scenes leading up to the writing of the great document by Thomas Jefferson and its signing by the members of the Continental Congress are depicted with a fine dramatic force that requires no interpolated love romance to give it the deepest kind of interest.

In connection with the Edison film, *The Declaration of Independence*, as noted above, it may be counted as fortunate indeed that no fiction of any sort has been allowed to cheapen the grandeur of the true story. There

are some subjects too great to be trifled with, and this is one of them. With a considerable series of historical films dealing with important events in America, during and since the Revolution (there will be other subjects to follow the four named above), we may at last claim to have in hand and in prospect a respectable foundation for a real library of historical motion pictures that can safely be submitted to the intelligent inspection of educators. Hitherto much that has passed for history has been mere melodrama or historical events so wretchedly acted, staged and presented as to invite ridicule. With the Napoleon films of Vitagraph and Pathe, the Washington film of Vitagraph, and a few others to add to the Edison series, there is promised a series by Selig dealing with American history prior to the Revolution, and these will doubtless be added to by other companies best located for the purpose, until the history of all nations is pretty well covered.

THE SPECTATOR.

BLOWING UP A SCHOONER.

Pathe Freres blew up with dynamite a two-masted schooner in Great South Bay, off Islip, L. I., last Friday, at a cost of \$2,000, including \$1,100 for the old vessel, all for the purpose of making a one-minute thrilling scene in a motion picture melodrama. The entire picture story of one reel is costing over \$5,000.

As a motion picture melodramatic climax the destruction of the schooner will prove in the film a complete success, and as a sensational attraction to draw a large number of reporters and photographers for the New York daily papers it was wonderfully effective. In fact, no stunt pulled off by any film manufacturing company ever before resulted in so much interest on the part of the news press. This feature alone is a sort of triumph for the Pathe management.

But the real tragedy or comedy of the affair will not appear in the film on the screen. The taking of the sensational bit of negative was attended by circumstances that make a story in themselves. The twenty odd reporters and press photographers, with other spectators, were carried out to the scene on chartered boats before noon, but vexatious delays, stringing the electric wires, getting the camera float into position and shooting off outside craft that insisted on sailing into the danger zone made it impossible to do the deed until about four o'clock in the afternoon. Nothing to eat and in many cases nothing to smoke or drink was not calculated to calm the impatience of the waiting spectators. These ills, however, were physical. They were nothing to the mental distress caused by the horrible fear of what would happen when the 300 pounds of dynamite would explode.

The wrecking crew had fixed a radius of 400 feet from the doomed ship as the danger limit. The camera float was safely outside this line, protected by a wooden defense for the operators and machines. The press boat was several hundred feet further out, but so great was the apprehension that the brave men on board were declared to be heroes by one young reporter, who preferred the safer quarters of Vice-President Berst's private boat, manned by an old seadog, who refused to consider himself safe short of a good mile from the schooner to be wrecked. Several pounds of cotton was divided up and passed around to be stuffed in ears to protect the drums. As a further precaution the spectators were warned to keep their mouths open when the great crash came, so that pressure on the ear drums would be further reduced. The old captain of Mr. Berst's boat spent the most of the

afternoon with his mouth open and with a pound of cotton waste in each hand held tightly over his ears. Only once did he drop his cotton, and that was then he set his gasoline engine to work and took his boat a quarter of a mile further away, despite the pleading of Mr. Beret that he would get so far away that it would take a spyglass to see the explosion. The brave old salt only stopped when he ran aground in the mud.

At last the great crash came and humiliating truth must be recorded that a Fourth of July pack of fire-crackers would have made more noise.

MORE PRAISE FOR "THE MIRROR."

A very comprehensive and appreciative survey of the motion picture field, photoplays and players, in the *Binghamton Republican*, closes with the following tribute to *THE MIRROR*:

The best weekly dramatic publication, *THE NEW YORK DRAMATIC MIRROR*, has a special department edited by "The Spectator," devoted to motion pictures, in which film topics are discussed, advice is given to picture actors and authors, and films are given a careful and critical review. Here, too, hundreds of questions from film fans, including requests for information regarding the height, weight and age of picture players, are answered. It is a remarkable and interesting department and reveals the grip the photoplay has upon the American citizen.

VITAGRAPH NEWS, EVENTS, FILMS.

The fifth release per week of the Vitagraph Company will begin the first week of August and it is planned to make it in the nature of a series of articles of current events, instructive and timely. The first film of this character will show the collision between two locomotives running at sixty miles an hour, which event took place at Indianapolis, under the direction of the American Association of Locomotive Engineers. Other features on the same reel are the games of the American Athletic Association at Pittsburg, Pa., and President Taft's review of the Brooklyn Sunday-school Union, and the safe and sane Fourth of July parade at Indianapolis.

A PICTURE PLAYER DROWNED.

Albert Brighton, a motion picture actor, was drowned in a pond near Grasmere, Staten Island, N. Y., July 11. He was working in a water scene of a melodrama for the Belmar Moving Picture Company, a new independent company, none of whose releases have yet appeared. The scene required him to fall in the water from a boat after being hit on the head with an oar, after which he was to have been rescued. He failed to come to the surface and a real tragedy was the result. It is said the victim was held down by quicksand. He was well liked and had previously appeared in Nestor and Edison films.

COMING VITAGRAPH SUBJECTS.

The Vitagraph Company announces the following releases: July 31, *Two Wolves and a Lamb*, drama; Aug. 1, *The Clown and His Best Performance*, comedy; Aug. 2, *The Price of Gold*, drama; Aug. 4, *The One Hundred Dollar Bill*, drama; Aug. 5, *The Death of King Edward III.*, drama; Aug. 7, *The Intrepid Davy*, comedy; Aug. 8, *The Long Skirt*, comedy; Aug. 9, *Billy the Kid*, drama; Aug. 11, *The Bell of Justice*, drama; Aug. 12, *Birds of a Feather*, comedy.

THOMAS QUILL AND THE CRUSADERS.

Thomas Quill, who was the press representative of the Selig Company, is back in the moving picture business again after a year or more in the show printing world. Mr. Quill is manager of the newest claimant for espe-

cial attention in the business, the World's Best Film Company, of this city, with a suite of offices in the Boyce Building, 30 North Dearborn Street. The company will handle feature films only. It starts with *The Crusaders*, an especially elaborate production.

AN UNFEELING OUTRAGE.

The Belmar Motion Picture Company is advertising as a feature the film showing the accidental drowning of Albert Brighton while taking part in a melodrama being produced by that company. The gruesome, brutal and unfeeling nature of this "stroke of enterprise" cannot pass without the strongest condemnation. One can hardly conceive a publication accepting such an advertisement, and it is equally unlikely that there can be any demand for the film.

PATHE SIX REELS PER WEEK.

The Pathe Company will increase to six reels per week in August, making one release each week day. The new releases will consist of topical events, covering all parts of the world.

GOSSIP OF THE PHOTO PLAYERS.

Columbia Enuteasek, said to have been the first Eskimo born in the United States, having first seen the light of day during the World's Fair in Chicago, eighteen years ago, played the leading part in a Selig film to be released soon, *The Way of the Eskimo*. Columbia is a protegee of Mrs. Potter Palmer and was given a college education.

The Cheyenne Days Company, playing the Orpheum Circuit, has furnished a series of Wild West films for the Solax Company, some of the feats of horsemanship being, it is said, marvelous. The company consists of Art Boden, Otto Kline, Big Murphy, and Greg and Earl Hornabrook.

Gene Gauntier, of the Kalema in Ireland, writes: "Shure an it's a grand country, barrin' the rain. Rain did I say? Begorra, 'tis not rain: 'tis only perspiration from the mountains."

The Bison Film Company's outfit, located at Edendale, Los Angeles, which makes all the Western photo plays of the Bison Company, has just left for Bear Valley, San Bernardino County, about 60 miles from Los Angeles. The cowboy contingent went by road, driving the horses and stock which the outfit will use in the reproduction of scenarios. About ninety horses were carried for the stay, which will embrace about three months. A large equipment of tents, tepees, canoes and a vast amount of costumes and scenery were also taken by train. There are about sixty persons in the outfit.

The Edendale branch of the Selig motion picture outfit are still in the Yosemite Valley, where for a number of weeks they have been making films, taking in all the prettiest scenery for backgrounds. They have a large equipage with them.

The Melies Star Film Stock company, under the direction of M. Gaston Melies, had a notable gathering on the Fourth of July at Ventura County, Cal., where they are at present taking pictures. The entire country side was invited to one grand fete which lasted the entire day.

Winnifred Greenwood, a new leading woman of the Selig Company, started her professional career when she was three years old as Little Leah in *Leah the Forsaken*.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

M. Hinnegan, of Pottsville, Pa., who enjoys "very much the many criticisms and notes of interest in reference to motion pictures" in *THE MIRROR*, and who also likes the acting of Jack Clarke and Gene Gauntier, calls attention to a novel instance of the educating influence of motion pictures, as follows:

I recently had occasion to help look over quite a number of compositions written by children ranging from ten to thirteen years of age, the teacher having left the subject open to the children. One in particular caused me to hesitate, it was so beautifully described and filled with bright and interesting situations. In a short while I came across another one almost identically the same. On questioning the two children was surprised to learn that both had seen the story in the motion pictures.

Edna Manning, of El Paso, Tex., thinks praise of picture players should be encouraged. She says:

To people living in small towns the picture players become very real and we watch our favorites very carefully. I am in a position where I see the films every day and have got so each one represents some certain thing. Marion Leonard, for her beauty and good clothes; "Little Mary," for her sweet impulsiveness and girlishness; Florence Lawrence, for her expression and grace; Kathryn Williams, for her beautiful smile and splendid expression, and Miss Turner, for her daintiness and appealing eyes. There are many other from the Kalema and Edison companies whose names I have not found out. In our little town women and men come every night and ask if some particular favorite is in the pictures. I wonder if they know how well liked they are? Here's good luck to the picture players and *The Spectator*.

Linton Wells, of Denver, Colo., who calls himself a picture "fan," explaining that it is derived from the word "fanatic," says: "Hurrah for the finest magazine in the world, *THE NEW YORK DRAMATIC MIRROR*." But he doesn't like the abbreviated style in which the letters to the *The Spectator* are now handled. "What is the matter?" he asks. "Has *THE MIRROR* changed hands, or has it employed a new Spectator?" No such luck. It was simply necessary to economize on space. It would be much more pleasant to print all letters in full, but they have been coming in such numbers and of such length that they would crowd out everything else in the paper if printed in full. Mr. Wells asks how long Florence Lawrence has been working for the Imp. Miss Lawrence hasn't worked for the Imp. in over a year. The film in which Mr. Wells saw her is an old one.

Jane Sherman, Highwood Park, N. J.: There is no Edison film called *The Wife*, and there is no record in *THE MIRROR* office by which it can be ascertained whether Willis L. Robards is a photo player or not.

R. M. C., Box 136, Livingston, Mont.: It is not necessary to copyright your scenarios, nor is it entirely possible to do so under the present restricted rulings of the Government, although a scenario may be filed. However, what's the use? No reputable manufacturer will steal an author's idea. If one can offer them something worth having they will be glad enough to pay for it, if for no other reason, to encourage one to send more.

R. Osborne, of Harrisburg, Pa., hopes that the good work of *THE MIRROR* will be continued for many years. It is a good hope and a good guess. *THE MIRROR* is long past the adolescent age, and the older it gets the more friends it acquires; the more friends it acquires the longer it is bound to live and do "good work." Mr. Osborne would also like to speak "a few kind words," as follows:

My favorite actor is Henry Walthall. He is splendid and real. Of the actresses I admire Mary Pickford. Why can we not have more Biograph costume plays? I re-

(Continued on page 25.)



Scene from the Capture of Fort Ticonderoga (one reel)



Scene from the Declaration of Independence (one reel)

SCENES FROM EDISON HISTORICAL SERIES

Reviews of Licensed Films

The Corporation and the Ranch Girl (Kessany, June 8).—A good idea, well worked out until nearly the end, when it is allowed to miscarry somewhat in its manner of coming to the desired conclusion. The ranch girl refuses to sell to the railroad company and the president sends his son to win the girl by love. Legal condemnation would have been preferable, but in that case there would have been no story. The son (Mr. Anderson) obtains work on the ranch as a cowboy, courts, and wins the girl owner, but also falls in love himself. Here would have been his opportunity to throw up his job and refuse to go further with the deception, but instead of that the girl finds out the plot by reading a letter, discharges the cowboy for his deception, and then weakly changes her mind on his promise to make a man of himself and marries him. It is true that he writes his father that the railroad company cannot get the farm, but that is after the plot was discovered.

Snowbound with a Woman Hater (Vitagraph, July 8).—Bertha Krueger again displays her charming ability in light comedy in this picture, the story of which is so attenuated that it depends almost altogether on fine treatment to make it interesting. A young woman on a visit to country friends finds herself forgotten at the wayside station and tries to struggle through the sleety snow storm on foot to her friend's house. Night coming on, she is forced to seek shelter at a strange house, occupied by a young single man. His efforts to minister to her wants, there being no feminine apparel in the house, and their growing interest in each other while trying to maintain the conventions, form the opportunities for delicately expressed comedy of superior quality. Later they meet and marry. Harry Moray played the young bachelor very well.

The Snare of Society (Lubin, July 10).—This is quite a model picture in a way, giving as it does a representation of life as it might be, presenting at the same time a significant question as to its solution. It is so carefully constructed that what few subtitles are given could easily have been dispensed with, and is significantly and naturally enacted. The husband gives his wife a ring, which she wears to her bridge party. Here she loses and returns home, but still with the lust of gambling upon her. She steals from her husband's safe deposit box, and returns to the party but loses again. A much too sympathetic young man follows her out and offers to return the money, but she takes it only on condition that he takes her ring. He does so and later the woman's husband sees them at his club in possession of the man. He asks his wife for her rings. She goes to the man's apartments and obtains them, and when she is invited to another bridge party she refuses. Some producers might have made more of the situation in the man's apartment, but the picture is sufficiently significant to teach its lesson convincingly without getting into the muck.

Mustang Pete's Love Affair (Kessany, July 11).—Lovely Western cowboy farce with plenty of laughter is presented in this film. The action is rapid but consistent. There is, however, one point for criticism. One of the incidents is clumsily done. The exposure of the hired girl's ankles, and more should have been toned down. Mrs. Dugan has no borders, while Mr. Riley has her table full. So Mrs. Dugan hires a girl cook, and sends her parading for the benefit of the cowboy boarders. They fall for her wiles and seek to Mrs. Dugan's. Mustang Pete appears to be the new girl's favorite, while Alkali Ike (Mr. Carney) is disliked. She refuses Pete, however, and the boys plot to make her accept him. He pretends to be shot, and the pretense to have been the shooter, being held prisoner with a rope around his neck. The girl is then dragged to the scene, and shown the prostrate Pete, but instead of falling on his body she turns frantically to Ike and declares her love for him.

It Happened in the West (Relig, July 11).—Another story dealing with the inevitable conflict between the Indian and the white race is presented with generally fine intelligence in this film, although there are two developments that are too abruptly brought about—one where the Indian squaw, for the sake of her boy, purposely quarrels with the child's white father, so that the latter will go back to England to claim his inheritance; the other, where the son, grown to manhood and rejected by a white girl because of his blood, is approached over his mother's grave by an Indian girl he had never seen before and walks away with her, apparently her willing captive. The character of the white father when he at first refuses to leave his Indian squaw, and later when he takes his half-bred son to his ancestral home, is well sustained by Mr. Bowditch. The Indian mother, sacrificing her love for her boy and his father, that the two might prosper, is also well played by Eugene Besserer.

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MELIES

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A Western drama by the excellent Essanay Western players. Fine acting, genuine Western scenes.
(Length, approx., 1000 feet)

Released Tuesday, July 25

MR. WISE, INVESTIGATOR

A short comic showing, with much humor, what happens to a nosy individual who tries to investigate everything.
(Length, approx., 500 feet)

ON THE SAME REEL

FIVE BOLD, BAD MEN

How the "Black Hand" was frustrated. Instead of money, the little black box contained a number of large sized electric shocks which almost electrocuted them. There is much laughter in this short comic.
(Length, approx., 430 feet)

Read the synopsis of the above in another column

ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Building, Chicago, Ill.

London, 5 Wardour Street, W.

Reviews of Licensed Films

The Corporation and the Ranch Girl (Kessany, June 8).—A good idea, well worked out until nearly the end, when it is allowed to miscarry somewhat in its manner of coming to the desired conclusion. The ranch girl refuses to sell to the railroad company and the president sends his son to win the girl by love. Legal condemnation would have been preferable, but in that case there would have been no story. The son (Mr. Anderson) obtains work on the ranch as a cowboy, courts, and wins the girl owner, but also falls in love himself. Here would have been his opportunity to throw up his job and refuse to go further with the deception, but instead of that the girl finds out the plot by reading a letter, discharges the cowboy for his deception, and then weakly changes her mind on his promise to make a man of himself and marries him. It is true that he writes his father that the railroad company cannot get the farm, but that is after the plot was discovered.

Snowbound with a Woman Hater (Vitaphone, July 8).—Bertha Kreighoff again displays her charming ability in light comedy in this picture, the story of which is so attenuated that it depends almost altogether on fine treatment to make it interesting. A young woman on a visit to country friends finds herself forgotten at the wayide station and tries to struggle through the sleety snow storm on foot to her friend's house. Night coming on, she is forced to seek shelter at a strange house, occupied by a young single man. His efforts to minister to her wants, there being no feminine apparel in the house, and their growing interest in each other while trying to maintain the conventions, form the opportunities for delicately expressed comedy of superior quality. Later they meet and marry. Harry Moray played the young bachelor very well.



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The Snare of Society (Lubin, July 10).—This is quite a model picture in a way, giving as it does a representation of life as it might be, presenting at the same time a significant question and its solution. It is so carefully constructed that what few subtleties are given could easily have been dispensed with, and is significantly and naturally enacted. The husband gives his wife a ring, which she wears to her bridge party. Here she loses and returns home, but still with the lust of gambling upon her. She steals from her husband's safe deposit box, and returns to the party but loses again. A much too sympathetic young man follows her out and offers to return the money, but she takes it only on condition that he takes her rings. He does so and later the woman's husband sees them at his club in possession of the man. He asks his wife for her rings. She goes to the man's apartments and obtains them, and when she is invited to another bridge party she refuses. Some producers might have made more of the situation in the man's apartment, but the picture is sufficiently significant to teach its lesson convincingly without getting into the muck.

Mustang Pete's Love Affair (Kessany, July 11).—Lively Western cowboy farce with plenty of laughter is presented in this film. The action is rapid, but consistent. There is, however, one point for criticism. One of the incidents is coarsely done. The exposure of the hired girl's ankles, and more should have been toned down. Mrs. Dugan has no boards, while Mrs. Riley has her table full. So Mrs. Dugan hires a girl cook, and sends her parading for the benefit of the cowboy boards. They fall for her wiles and hook to Mrs. Dugan's Mustang Pete appears to be the new girl's favorite, while Alkali Ike (Mr. Carney) is disliked. She releases Pete, however, and the boys plot to make her accept him. He pretends to be shot, and like pretends to have been the shooter, being held prisoner with a rope around his neck. The girl is then dragged to the scene, and shown the prostrate Pete, but instead of falling on his body she turns frantically to Ike and declares her love for him.

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Released Tuesday, July 25

MR. WISE, INVESTIGATOR

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forced it and the extremely amusing and consistent action pervading the work of Holinda Bainbridge, who played the wife. The joke of the story is that the wife is a villainess, and adds much to the film. Because the trapper would not give her the five dollar bill he had just obtained for selling a skin to buy a pair of shoes with, they both agreed to see the justice concerning a divorce. It costs five dollars, but the husband must pay alimony. He obtained it by holding up the justice that night and getting back the five. The next morning the alimony was paid, when they decided they did not want to be divorced, so the justice received again the five to remarry them. It is very laughable and decidedly well done in every respect.

Mister Inquisitive (Lubin, July 15).—This is in the nature of a French farce in which the inquisitive one suffers all sorts of adventures for over-excessive curiosity. It is more or less amusing, but one felt inclined to acquiesce with the chap who hoped the actor did not mind all the hardships he was obliged to undergo, and there seemed other ways to appeal to the public's sense of humor.

Capitaine Kate (Bell, July 15).—From a perfectly unbiased standpoint, which is the only proper standpoint, this is a truly remarkable film in effects produced, and one naturally wonders how it was done, which is the very point the humanitarian might make, whether the film was not produced with less suffering to the animals involved. At least it was necessary to kill a lion outright. The great feature of the film is that it shows how wild animals are captured for a circus and they are seen apparently running wild. Captain Kate is the daughter of an old trader, whose death causes her to be left alone to capture the animals. The natives desert her, fearing the plague. She is left in the wilds with two tame leopards, who later defend her from the attack of a lion and his mate. The party returning six months later, and the skeleton of the messenger she sent and seek her from the note found thereon. The entire film is exceptionally realistic and perhaps startling.

The Minute Man (Edison, July 14).—The first of the Edison historical series is an impressive film that shows much careful research and intelligent thought in its building and can be relied upon to arouse the patriotism of any spectator. It is highly praiseworthy in its management of the reproduced battle at Lexington, which gives the impression of being very much as it must have been. The three drummers are representative of the famous painting, Yankee Doodle. The "minute man" is called away with his son and father from the ploughing. All three go forth to battle. In the midst of the skirmish a British officer saves his infant daughter, who has wandered into the midst of the retreat. He brings her home and his wound is bandaged by the wife. When the husband learns of his deed his hostility turns to gratitude. It will be seen that the fictional part of the film is subdued and free from melodrama, which is precisely as it should be in productions pretending to tell of actual events in history. It is a fitting introduction to a series that should prove to be of the first importance.

The Vale of Happiness (Pathe, July 14).—A film somewhat out of the ordinary is herein presented in its expression of Chinese life and characteristic and fine settings. The actor who played Tchane added much to the success of the picture by his interpretation of Chinese character and the nature of the blind man. He went to the sorcerer and was healed of his blindness. Then unknown to his family he learned of his wife's unfaithfulness and his son's infamous conduct. Preferring blindness—the vale of happiness—he doubles the amount of the prescription that healed him and becomes blind again. It is as a whole a very artistic bit of work.

The Subduing of Mrs. Nag (Vitagraph, July 14).—A decidedly humorous picture is given delightfully clever treatment herein and is typically played, gaining many well deserved laughs. Mrs. Nag is particular that her husband should not have a pretty stenographer. Accordingly when the new applicant arrives she appears at the office to investigate. She tells Mr. Nag that the girl must go, as she is far too pretty, but Miss True proves herself to be a young lady of some resource. She disguises herself as a prim young person, but that also proves unsatisfactory. Then she becomes a man in her brother's clothes and the silent admirer of Mrs. Nag. Mr. Nag catches his wife wearing the flowers of the silent admirer and thus having scorned on his wife, discharges his man and rehires her as a woman and Mrs. Nag must hold her peace.

The Tenderfoot's Claim (Kalem, July 14).—This is an interesting Western picture of a semi-humorous nature, and shows how the villain who tried to jump a claim was eventually humiliated by concurring events. When the tenderfoot arrived the boy suited a worthless claim with brass just for a joke. The tenderfoot was so elated over it that he broke down. Then the boys woke up to their cupidity and stole his jar of brass with real gold dust. The villain making a test, bought the claim of the tenderfoot for \$20,000. After the tenderfoot

had gone he learned of the trick. It would seem he might have stopped payment on the check. Just what the first scene of the Indian driven out by the white men had to do with the story is not evident.

The Lost Horse (Lubin, July 13).—There is more or less humor in this film that is fairly well acted and presented. A horse with a white star on its forehead is lost. A boy, reading of the reward, procures and paints stars on the foreheads of four broken down steeds. These he sells to four enterprising individuals, who, on presenting them to the alleged owner, find their mistake. The lad, counting his gains behind a tree, is found and rewarded according to his deserts.

Frolicsome Florrie (Gaiety, July 15).—This is a hilarious farce and decidedly amusing because there is some point to it. It consists in the endeavors of a girl's parents to subdue her exuberant spirits which cause her to carry all before her. Confined in the garret on a fare of bread and water, she wrecks the place and disturbs the quiet of the neighborhood by throwing things out of the window. This brings her parents to the attic where she addresses them and locks them in. After a series of other adventures they conclude to send her off to school. Florrie is well played.

Jimmie as a Philanthropist (Pathe, July 15).—Our fascinating little friend, Jimmie, appears in this film inflamed with the desire to do good, provided his philanthropy is rewarded by the kiss of a little girl. He begs for the mother and daughter until a stylish lady passes with her dog. Jimmie follows her, places an old shoe in the place of the animal, and later summoning a policeman claims the reward, and forthwith is kissed not only by the mother, but by the youthful daughter.

Dad's Boy (Pathe, July 15).—There is a pleasant sentiment running through this well conceived story that is both interesting and affecting with a number of natural and significant touches. It is well acted by all concerned.

Reviews of Independent Films

A Child's Heroism (Eclair, July 10).—This is a costume picture, beautifully photographed in ideally romantic scenes. A nobleman's wife is captured by a rival baron, and the young son goes to his mother's rescue, aided by a servant. They obtain admission to the castle disguised as minstrels, and the child kills the villain with a thrust that might have penetrated soft mush, but could scarcely have done for a warrior. It is very prettily acted, however, and is a pleasing picture.

From Wallace to Grant (Champion, July 10).—There are in this film some fairly good riding scenes, where the messenger from General Lee Wallace to General Grant evades the Confederates, but the love story that goes with it is insane, and in a way will be found offensive to Southerners. The Union messenger, wounded, seeks aid at a house from the daughter of a Southern officer, who immediately falls so violently in love with the stranger that she not only hides him, but shoots down the Confederate soldiers who are in pursuit. A Southern girl who would have done that can scarcely be imagined. If she had been represented as a Northern girl and the ally scene at the end where her father blustered and then consented to the marriage of the two, had been omitted, the picture might have passed.

A Gasoline Engagement (Imp., July 10).—This farce starts off on a well worn though pleasing line, telling of a young girl (Mary Pickford), who is in love with a young man to whom her father objects. The father prefers a young clergyman for son-in-law, but the other lover plots to get the girl. From this on the story falls into the merest drivelt. The lover, as chauffeur of the automobile, runs out of gasoline, descends into the cellar of a hotel for it, discovers there is none, and then terrifies the old gentleman, the girl and the clergyman by smoking cigarettes over the empty gasoline barrel. Everybody tried to be excruciatingly funny, and of course failed, because the assumed fear of all concerned was so idiotic and overworked. To get the lover away from the barrel, the father consented to the marriage of the two lovers, the clergyman performing the ceremony. It is wondered that the old man did not take the girl and preacher away and leave the obnoxious lover to blow up if he wanted to.

A Red Girl's Heart (Bison, July 11).—The atmosphere and scenes of Indian life are well carried out upon this film, but it was hard to get the chief's point of view, and to see just how he could act as he did. He took one square's word, but in the face of evidence denied another. Owanga desired the brave Braveheart, who loved another. She followed the two to the mountain and was in her turn followed by her lover. Catching the other girl behind in a struggle, he threw her over the

cliff. The two braves then fought and Braveheart killed the other and sought his love below. While he was returning with her Owanga stole back to the chief and told him Braveheart was a murderer. He was cast off by the tribe, and the other maid, who had become surprisingly active, stole after him in the night.

When a Man Fears (Thanhouser, July 11).—This is an ably acted story amid suggestive backgrounds and settings. A physician sends his patient to camp in the country, where he falls in love with a country girl. This girl goes to the city, where the doctor falls in love with her. The physician then returns with the girl to examine his patient, but upon his questions, realizing whom he wished to marry, he tells him he is barred from marriage, being a consumptive. The doctor on being rejected by the girl suffers from his guilt and tells the patient the truth—that he is as sound as he is.

The Baby's Rattle (Solax, July 12).—This is rather flimsy farce, especially for the Solax Company, which has a reputation for doing stuff with point to it. Baby lost its rubber rattle in the pillow case, and the two parents thought it had swallowed it. The doctor put the X-ray on the kid and saw the rattle first on the right side, then on the left, and then not at all, because the baby had been moved each time. By deduction he figured out where the rattle was and found it. Too energetic acting failed to make the story funny. It simply refused to be funny.

The June Bug (Solax, July 12).—This farce is cleverly built up and is logical in its humorous situations. A young man at a party finds a June bug in his trousers and escapes to another room, where, behind the heavy window curtains, he removes his trousers and shakes them out of the window. He drops them and they are carried off by a tramp. A young man friend hunts up the poor prisoner and finally consents to let him return to him for ten minutes, so that he can dance once with his girl. But once in the ballroom the released man never returns and the good natured friend loses patience, runs in wrapped in the curtains, creates a scene, and is carried off by the police. One trouble with this reel which should be remedied in future work is that the negative is made too slow, thereby making the projection appear too fast.

The Turning Point (Reliance, July 12).—Although well acted and presented, the hackneyed type of plot in this film, with an ending that left one important thread of the story completely in the air, contributed to make the subject somewhat unsatisfactory. The dissipated husband, splendidly played by Mr. Kirkwood, became a burglar after his wife had left him. She married again, after some moonlight courtship in canoe and ashore, and, of course, her

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WEDNESDAY RELEASES

WESTERN

Foto-Dramas

July 19th, 1911

The Plains Across

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July 26th, 1911

The Settler's Wife

Powerful Pictorial Production.

SATURDAY RELEASES

MUTT AND JEFF

Foto-Farces

July 23d, 1911

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July 29th, 1911

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First husband burglarized his house. The new husband shot him in the wrist and captured him, but when the wife recognized the prisoner the husband permitted him to go. What became of the burglar after that—what, in fact, was the turning point, we are left to guess. Perhaps the burglar turned the corner into the nearest saloon for a tub of soda. Who knows? A matter of technique that is neglected in the discovery of a character in a new situation instantly after he has been shown comfortably located somewhere else. Such jumps are disquieting. Subtleties, intervening scenes or a lapse of time before the opening of a new scene before the character in question enters would remedy this defect.

How Auntie Was Fooled (Powers, July 11).—The producer does not seem to get as

LETTERS AND QUESTIONS.

(Continued from page 21.)

call with pleasure Wilful Peggy, Man and the Oath, and Love Among the Roses.

C. W. Pearson, Augusta, Pa.: The Itala and Ambrosia films are made in Italy. They are marketed in America by the New York Motion Picture Company, No. 1 Madison Square, New York city. Thanhouser Company address is New Rochelle, N. Y.; Reliance, No. 1 Madison Square, New York city, and Rex, Forty-third Street and Eleventh Avenue, New York city.

"A Fan," of Jacksonville, Fla., is informed that he failed to give his correct name and address, and anyhow the names of Biograph players are not furnished.

Jack Francis, Pittsburg, Pa.: The widow's son in The Sane Fourth (Edison) was Yale Boss. His portrait has not yet appeared in The Misanthrope, but may some day.

X. Y. Z., Pittsburg: Jim in A Summer Flirtation (Pathe) was Billy Quirk. The girl in The New Cook (Kalem) was Miss Greenwood. The son in Trading His

Mother (Edison) was Yale Boss. Edith Storey is now with the Vitagraph Western company. Yes, Tommy Santley appeared in recent Pathe pictures, made shortly before his untimely death. X. Y. Z. adds:

I usually see the films before your reviews are printed, and this makes the reading of your criticisms doubly interesting. My favorite film actor is John Bunny. He may not be a matinee idol, and he has no dimples (thank goodness!), but the Lord made him funny and he is a joy forever. More power to him! Needless to remark, I enjoy your department in The Misanthrope exceedingly. It is the only reliable source of information regarding the motion picture business. I have been able to find and I shall not hunt further.

Jane Alcott forgot to date her letter or give her address. Therefore the nice things she says about Gertrude Clarke are lost to the world.

C. E. Brown, of Chicago, wants to know the difference between Licensed and Independent films. Licensed films are made by companies licensed by the Motion Picture Patents Company, owning the Edison, Biograph, and other patents. The Independent films are made by companies that refuse to recognize the validity of the above named patents. The letter concludes:

I have been seeing a number of each make of films and must say I think the Independents have a more original line of plots and more logically carried out than some of the Licensed I have seen. I want to add my commendation to your motion picture department.

Preston Fortune, of Memphis, Tenn., writes in the following flattering terms:

My kindest regards to The Spectator. His pages are most ably conducted. There is no weekly paper that gives me as much pleasure as THE DRAMATIC MISANTHROPE, and especially so on account of the motion picture department. If Mr. Spectator will tell me what has become of Mabel Trunnelle, Laura Sawyer, and Mr. Prior, of the Edison stock, and the charming Violet Heming, of the Thanhouser stock, I will be very much obliged.

The Edison players named are still with that company, but Miss Heming was back on the stage when the season closed.

J. B. D. J., of Dallas, Tex., did not accompany his letter with his name and address; hence his roast cannot be served up.

Emma Schewing, of Glenside, Pa., found The Duke de Ribbon Counter very funny and wants to know who played the duke. It was probably Mr. Myers.

much out of this force as might be. The lover of the girl fools the jealous old aunt, who has locked the girl in her chamber by hiring a tramp to dress in his garb and make love to the aunt, who greatly appreciates the compliment. In the meantime the lover secures his sweetheart by ladder and they live to the person.

The Love Tyrant (Powers, July 11).—What might have been made an artistic and poetical fantasy failed to become so by too commonplace treatment and acting that lacked in delicacy. The lover secures his sweetheart by ladder and they live to the person.

The Inventor's Wife (Itala, July 12).—A rather unnatural story is presented herein, perhaps for the fact that not enough excuse is given for the woman's acts. She seems unnecessarily vile. It is acted with excitable Italian pantomime. The inventor invents a new explosive. His wife's lover persuades her to get the secret from him. She destroys her husband away by false telegram, but he evidently misses a train and returns. Meanwhile his wife, in a rather disgusting manner, tries to entice the young assistant to open the cabinet containing the invention. He is at last overpowered by the lover, while the wife is killed by the explosive, blowing up as she obtains possession of it. The husband then steps forth in a perfect state of equilibrium and declares that she has been fittingly punished. The meaning of the wife's gift of pearls was not significant.

A Quarter After Two (Imp., July 12).—This is a pleasing, well acted little story of a certain appeal. A burglar enters a house where there is a sick child. While he is concealed in the closet he hears the physician give important instructions as to medicine that must be administered at a quarter after two. The nurse and mother go to sleep and he gives the child the prescription, leaving a note behind. The production is well mounted, but the closet seemed to occupy the same place as the mother's chamber, and consequently confused a number of exits and entrances.

The Vagabond (Rex, July 13).—This film depicts in a remarkably realistic manner a period of history when, in 1867, there appeared in the South a band of outlaws called the night raiders. The scenes and settings are all noteworthy and show especial care in obtaining effects characteristic of the time. The first part is not quite clear in its entirety, particularly the fight in the editor's office. The vagabond, having gotten himself into ill repute for some reason or other, joins the night raiders and learns the identity of each member. These he writes on paper for the editor, only to be shot on completion by a chosen few from their number who had missed him after his flight. It is a decidedly interesting picture for its careful attention to historic details and scene effects.

Wireless (Thanhouser, July 14).—The feature of this film is that it introduces a wireless station, and indicates the process thereof. A yacht is also conducted about New York harbor in the course of the story showing interesting views along the water front. It is a melodrama and inclined to be a little too "melodrama" in its acting. In order to further his ends the villain gets the father and daughter on board his yacht, while he in league with this broker's partner plots to ruin him in stocks. His daughter, however, has learned wireless telegraphy, and becoming a prisoner on the yacht wires her lover. His arrival with officers in a police boat. The villain is arrested, and the father back in his office ticks out his partner, which seems a rather undignified procedure. The film is strikingly entertaining from its features.

Generous Cowboys (Bison, July 14).—Two actresses are stranded, and in order to obtain funds play a ruse on the cowboys. They apply for a position as teacher at a school, the cowpunchers have formed. One writes a telegram to the other supposedly from her mother, saying funds are needed or the home will be sold. This is brought in during school hours, and the sympathies of the cowboys thus aroused. The girls make off with funds. As they are unquestionably thieves the humor of the situation is doubtful. Some of the scenes, however, are amusing, but it would seem as if it would be more effective had the cowboys not piled around in groups or at least presented themselves in a variety of ways. All the boys did not enter the hotel, however, which raised a doubt how the girls could escape without the others seeing them.

Bill Learns to Take Cinematograph Pictures (Lax, July 14).—Bill applies for a position in a motion picture studio as camera man, but is told he must learn how to turn the crank. He goes forth onto the street and turns every conceivable crank he comes across. He returns to take an outdoor scene when he feels competent, but the imaginary duel ends in something like an actual one with Bill up a tree and a saber through him.

The Accident (Lax, July 14).—He sees his wife and child on board the train and promises to follow. Then he joins a party of friends and forgets it until he reads there in the case that the train had been wrecked. It seemed a remarkably short time for the news to be in print. But his family had fortunately stopped off at a station and been left behind. Thus his fears were for naught. It is little else than passable.

The Angel (Reliance, July 15).—This is a simple, appealing, well acted, picture told in a

direct and natural manner that makes it both convincing and interesting. Life is hard in the motherless home until the father adopts an older orphan to care for the others and to do the work. She meets with kindness at the hands of a wealthy woman who later invites the family to a party—a scene that might have been made more of. They go against the father's wishes, but he appears and orders them home, and also sends the girl back to the orphanage. Here the wealthy lady appears, though it is not clear just how she learned of the girl's presence there and adopts her. The father becomes sick and one of the children seeks the girl. She returns to the home and wins the man over by her kindness, and decides to remain there where she is most needed.

A Revolver Returned to Its Owner (Itala, July 15).—This is a laughable concert in the nature of runaway farce. He procures a revolver at the suggestion of the newspaper on account of frequent holdups. He drops it in front of a blind man, and much destruction and fear is aroused by the methods this individual adopts to return it to him.

Vote an Enthusiast for New Fashion (Itala, July 15).—Toto comes to the conclusion that he can marry only a woman who

wears a harem skirt. He goes about town examining the different women's skirts he chances upon with disastrous results. It lacks at least the refinement necessary for a picture that would please all.

The King of Kasam (Powers, July 15).—One feels sorry to remark that this film, in which Nat Willis makes his bow, far from realizing its possibilities, and is rather inferior as a production. It takes a long time for the story to get started; in fact, much that is not necessary or clear takes place, and the actual happenings on the island are cut short and have no point or story. A picture is not a comic opera. The reason for putting the tramp in the barrel is not indicated. The mayor and missionary arrive in ordinary steamer boats with the same captain as on the boat that was wrecked. The settings, especially the throne, are bad. Palms, too, scattered through long grass are not effective for tropical scenery. The story deals with a tramp who went to the island of Kasam, and was made king of the island for some reason not clear in the action. He is later joined by two who had something to do with his arrest for stealing clothes and

for assuming to be a lord, and there the story ends. It would seem that Nat Willis who plays the leading role needs to study moving picture acting.

MOTION PICTURE NOTES.

St. John, N. B., picture houses are all doing well, in spite of the superb summer weather, with a temperature that has not yet officially touched eighty degrees. On July 1 the Lyric and the Unique scored with coronation procession films, which was rather prompt work. The Nickel is doing its usual large business, with Gertrude and Harry Dudley and Marie Hagan as singing attractions. The Gem's new singer week of July 9 is Robert Delay. The Star is packed nightly, providing an excellent film offering, and songs by Miss Newington. An improvement to the Gem is a balcony seating two hundred.

Two new picture houses are soon to open at Sheboygan, Wis. The first will be the Pastime (Frodel and Schmidt), which will open Aug. 1. Equipment first class in every respect, and will



BIOGRAPH FILMS



Released July 17, 1911

THE INDIAN BROTHERS

The Story of an Indian's Honor

A renegade Indian seeks admission into the tribe, and the chief in scorn offers him a squaw's dress, which means at the same time an insult and a denial of his request. The renegade for revenge slays the chief, who, through illness, is unable to defend himself. The renegade escapes and some of the tribe signal distress to the brother of the slain chief, who is out on a hunting trip. The brother, returning to the camp, swears over the body of the chief to bring the perpetrator of this crime back and to justice. On his way the renegade steals a horse, and for this is pursued by another tribe of redmen, who catch him just as the brother comes up. The chief's brother claims the culprit, and offers to fight for him. He wins and the renegade, misinterpreting his act, is profuse in his thanks for his rescue, but it is not long before he realizes why he was rescued, for when taken back to the funeral pile of the chief he pays the penalty.

Approximate length, 995 feet.

Released July 20, 1911

THE GHOST

A ghost has been the regular nightly visitor at a certain house so long that the occupants have gotten used to it. Three crooks, reading an account of it in the newspaper, decide, each unknown to the other, to go and impersonate the ghost long enough to rob the house, knowing that the occupants will take no heed of the presence of a ghost. The scheme might have worked, but there were too many playing the game, so one landed in the "cooler."

Approximate length, 481 feet.

JINKS JOINS THE TEMPERANCE CLUB

Mrs. Jinks forces henpecked Jinks to join the Temperance Club, and she, leaving home for a couple of days to attend a convention of the W. T. L., enjoins him to be faithful to his pledge. The boys of the Social Club call and bring along their own drink, which gets poor Jinks in bad for a time. A satisfactory explanation from one of the boys restores Jinks to the good graces of his wife and the other members of the Temperance League.

Approximate length, 516 feet.

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seat three hundred. The other is the Majestic (William Kaufbach), and is expected to open Sept. 1. The Airdome opened July 9 and is doing well, making five houses offering pictures. At Newport, R. I., the Bijou has reopened and is drawing fair houses, with pictures alone. The Colonial has gone over to the licensed films, so these are used now exclusively here.

At Bellefontaine, O., Manager Smith, of the Grand, offering films of the Indianapolis auto races July 3-8 and drew good houses. The Royal and Paris both had attractive bills July 5-8, and were rewarded by satisfactory attendances.

At Fort Smith, Ark., Manager W. R. Sawyer, of the Jole, has purchased the Yale Theatre from D. H. McDonald and will introduce a change of programme daily. The Majestic Theatre closed until Oct. 1, when it will open under new management.

The Princess at Winona, Minn., under the wide-awake management of Roemer and Mott, has been doing immense business.

At Delphos, O., Manager F. H. Staup, of the Grand, has opened an air-dome and presents licensed films.

At Kearney, Neb., Manager Westfall, of the Crescent, has been offering very good vaudeville acts along with attractive motion pictures with good results. The Gem is running pictures only and doing well.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic have entertained fair business.

LICENSED FILM RELEASES.

July 24, 1911.

	Feet.
(Bio.) A Country Cupid. Drama.....	997
(Bell) That City Feller. Drama.....	1010
(Lubin) Wide's New Hat. Com.....	600
(Lubin) The New Operator. Com.....	400
(Kalem) A Chance Shot. Drama.....	1000
(Pathe) Herring Fishing off Boulogne. Scenic.....	385
(Pathe) Baiting Ostriches in Egypt. Scenic.....	295
(Pathe) Modes and Customs of the Hindoos.....	320

July 25, 1911.

(Vita) Treasure Trove. Drama.....	1000
(Edison) The Younger Brother. Drama.....	1000
(R. & A.) Five Bold Bad Men. Com.....	420
(R. & A.) Mr. Wise Investigator. Com.....	560
(Bell) The Sheriff of Tuolumne.....	980
(Bell) Rubber Industry on the Amazon (Gau.) A Favoring Current. Drama.....	680
(Gau.) St. Malo and the English Channel.....	980

July 26, 1911.

(Edison) The Hair Restorer and the Indiana. Com.....	450
(Edison) Bob and Rowdy. Com.....	550
(Kalem) Conquering Carrie. Com.....	1000
(Vita) She Came, She Saw, She Conquered. Drama.....	1000
(Edison) An Amateur Skater.....	440
(Edison) Saten on a Rampage.....	660
(Pathe) The Spinster's Marriage.....	640
(Pathe) Working Elephants.....	320

July 27, 1911.

(Bio.) The Last Drop of Water. Drama.....	1021
(Bell) The Tale of a Soldier's Ring. Drama.....	1000
(Lubin) During Cherry Time. Drama.....	1000
(Melies) At the Gringo Mine. Drama.....	1000
(Pathe) As Fate Decreed.....	1000

July 28, 1911.

(Edison) The Doomed Ship. Drama.....	1000
(Kalem) The Indian Maid's Sacrifice. Drama.....	980
(Pathe) The Fickle Fiancée.....	508
(Pathe) Wreck of the Federal Express. Bridgeport, Conn.....	150
(Pathe) A Trip to the Island of Marken.....	320

July 29, 1911.

(Vita) The Strategy of Anne. Com.....	1000
(Gau.) A Society Mother. Drama.....	1030
(Pathe) The Sheriff's Punishment.....	994

INDEPENDENT FILM RELEASES.

July 17, 1911.

	Feet.
(Amer.) The Ranchman's Nerve.....	1000
(Imp.) The Class Reunion. Drama.....	1000
(Eclair) Charles Has a Manuscript to Sell. Com.....	950
(Eclair) Teddy's Three Duels.....	950
(Champion) A Southern Girl's Heroism. Drama.....	950
(Yankee) The Way of the World.....	950

July 18, 1911.

(Bison) Her Captive. Drama.....	950
(Powers) A Moral Coward. Drama.....	950
(Thanhouser) That's Happiness. Drama.....	950

July 19, 1911.

(Reliance) A Forest Romance.....	950
(Champion) A Daring Deed. Drama.....	950
(Solax) All Aboard for Reno.....	950
(Ambrosio) The Schoolmaster's Overcoat.....	950
(Ambrosio) Marine Views of Naples. Scenic.....	950
(Nestor) The Plains Across. Drama.....	950

July 20, 1911.

(Amer.) When East Comes West.....	1000
(Imp.) Just for Her. Drama.....	1000
(Italia) A Charitable Young Lady.....	1000
(Rex) Sherlock Holmes, Jr. Drama.....	1000

July 21, 1911.

(Bison) A Cheyenne's Courtship.....	430
(Luz) Plucky Bill. Com.....	430
(Luz) One Good Turn Deserves Another. Drama.....	521
(Thanhouser) Two Little Girls. Drama.....	521
(Yankee) Outwitting Father. Com.....	521
(Yankee) Giant of the Ocean. Scenic.....	521
(Solax) Sergeant Dillon's Bravery. Drama.....	521

July 22, 1911.

(Gt. Northern) A Kind-Hearted Brother. Drama.....	1000
(Italia) Foolish Heels.....	1000
(Powers) Little Girl. Drama.....	1000
(Reliance) The Two Mothers.....	1000

WASHINGTON.

The Columbia Players Continue Their Phenomenal Stock Season—Events of the Week.

WASHINGTON, July 18.—It seems a stereotyped phrase in the weekly announcement of the continued success of the Columbia Players at the Columbia Theatre to speak of crowded attendance nightly with matinees packed to the doors, but such is the case. The fourteenth week is now on, with Little Lord Fauntleroy as the bill. It has been twenty-one years since Little Lord Fauntleroy was first produced in the United States. The play has been seen in Washington, and it is a new production to-day to the present generation. The only presentation in my records in this city during that period occurred at the New National Theatre the week of March 24, 1890, when, during the week's engagement, the parts of Cedric Errol, the little widow in a New York apartment to the help of a great English earldom, produced by the New York Broadway Theatre co., was played by Tommy Russell, brother of Annie Russell, Walter Edgell, now a prominent star, and Ray Marshall, the present rival of Russell. Successful appearances were also made by Frederick Forrester as Mr. Haversham, the solicitor; Stanley James as Mr. Hobbs, the grocer; Everett Butterfield as the Duke; Arthur Hilditch, as Wilkins; Joseph H. Hasleton, as Thomas; Carrie Thatcher, as Miss; and Emmet Melville, as Mary. Stephen Chalmers, the scenic artist, outlined himself, if that expression is permissible, in the elaborate and beautiful interior views presented. Next week, The Texas Steer. When Knishhood was in flower is in preparation.

At the Moore the attraction was Billie Burke, supported by a capable co. in Mrs. Dot 3-5, matinee 5, which drew good business. Miss Burke, in the title-role, invested the part with charm, grace and vivacity. In the cast were Rose Rand, Annie Edmond, Carroll McComas, Julian L. Estrange, Frank Hollins, Fred Kerr, and others, who showed their skill and ability to good advantage. Dark 6-15.

The offering at the Seattle was The Yankee Doodle Boy 3-5, with Loring Kelly effective in the title part. George McKim, in the heavy role, was effective. In the cast were Virginia Brissac, Betty Barrows, Adelaide Powers, Verne Layton, S. M. Griffith, and others, who contributed to the success of the performances. The attendance averaged good business. Ferris Hartman in The Tormaster 9-15.

Both at the Grand and the Alhambra motion pictures 2-9 were presented.

Work is progressing on the Metropolitan Theatre, near the corner of Fourth Avenue and University Street. It is expected to be completed and opened in September next. It will constitute a handsome addition to the list of fine theatres in Seattle.

On 4 a recreation pier at Alki Point was thrown open to the public by the city authorities, and many people took advantage of the bathing and other facilities offered. It promises to be a popular resort, and it is to be hoped, as there is a public park adjoining.

Great preparations are being made for the approaching Golden Potlatch 17-23, which is expected to attract many visitors.

VERMONT.

WOODSTOCK.—MUSIC HALL. (A. B. Morgan): Warnie Ward Stock co. 17-19.

WASHINGTON.

SEATTLE.

Billie Burke Charming, as Usual—Loring Kelly and George McKim Well Cast.

At the Moore the attraction was Billie Burke, supported by a capable co. in Mrs. Dot 3-5, matinee 5, which drew good business. Miss Burke, in the title-role, invested the part with charm, grace and vivacity. In the cast were Rose Rand, Annie Edmond, Carroll McComas, Julian L. Estrange, Frank Hollins, Fred Kerr, and others, who showed their skill and ability to good advantage. Dark 6-15.

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BENJAMIN F. MESSERVY.

WISCONSIN.

MILWAUKEE.

The Davidson Stock Company Gave Clever Performance—Good Programme at the Crystal.

The Davidson Stock co. are giving a very successful production of A Gentleman from Mississippi 10-15. Love and politics are the main elements, which are cleverly combined in this play, and the local co. is giving a splendid presentation of the piece. The staging, too, reflects much credit upon the management, and the appointments of the play are excellent. In the title-role of Senator Langdon, Eugene Moore has a dramatic opportunity which he realizes fully, and his performance is a delight. Albert Brown, as Bud Haines, the private secretary to the senator, is making a creditable showing in a good part. Frances McHenry and Gwendolyn Piers, who are making her debut this week as the ingenue of the co., both play their parts well. Other members of the co. are all giving a good account of themselves.

An unusually good programme is being presented this week at the Crystal. Every number received repeated encores. Charles Mack and co. in their idyllic playlet, Come Back to Erin, is especially good.

L. R. NELSON.

CANADA.

TORONTO.

Adelaide King's Efforts Appreciated—Percy Naswell and Company Doing Well.

At the Princess the Baldwin-Mellville Stock co., under the personal direction of Walter S. Baldwin, presented Alexander Dumas' masterpiece, Camille, with exceptional success. Offering as it does the greatest opportunity for deep emotional play of the highest degree, not for a moment did the part of Camille as played by Adelaide King go wanting. Her efforts were received with the highest appreciation, and she clearly proved herself to be an actress of rare ability. A much greater future is predicted for her by the Toronto public. Arthur Byron, leading man, in the part of Armand Duval, showed considerable ability and careful judgment. Honorable mention is due to Hugh Gibson and Francis Norton. The co. leaves Toronto this week to play in Buffalo. Their departure brings regret to the many Torontonians, who have enjoyed their short stay, and the best of good wishes go with Miss King, who has quite endeared herself to us during her brief sojourn in this city.

A merry farce well done was the familiar play, Mrs. Temple's Telegram, as produced at the Royal Alexandra by Miss Percy Naswell and her exceptional co. Miss Naswell was excellent in the part of the jealous wife, and Fred L. Tilden, as the husband, was very good. Thomas V. Emory, as the husband's friend, had a part that showed he possessed much ability by the manner in which it was executed. Miss Caroline Harris, Robert W. Snider and William Crimmins were very good, and Amy Ogden, Booth Chapin, and Allen Fawcett, with lesser parts, were none the less capable. A Woman's Way 17-22.

K. CHESTER IRONSIDES.

MONTREAL.

The Orpheum Stock Added to Their Already En- viable Reputation—Other Attractions.

July 14, 1911.—The Orpheum Stock presented The White Sister to good business 10-15, and

gave a capable performance of a difficult play. Lillian Kemble did good work as Angela. Charles Mackay was a manly and forceful hero; and Thomas MacLarnie a dignified Monksieur. Robert Adams gave an amusing sketch of Lieutenant Basil; and Rita Davis was a handsome Countess Chiramonie. The play was excellently staged. Merely Mary Ann 17-22.

This is the last week of the Howe's pictures at the Princess. Owing to a contract made with George Macleish, former manager of the Princess, by the lessees, Mr. Macleish claims the right of producing the coronation pictures at that theatre, and is upheld by the courts. Therefore Mr. Howe's engagement is terminated. Dominion and Sohmer parks reaped a large harvest during the hot wave. The vaudeville theatre at Dominion Park is a new and attractive feature.

Motion pictures still draw good crowds to the Franks.

W. A. TREMAYNE.

SASKATOON, SASK.—EMPIRE (James Sutton): Eckhardt's Stock co. in Mrs. Temple's Telegram 7, to good house. The Bachelor 8. The Old Homestead 12-14, under management of J. Thompson.—STARLAND: Partello Stock co. (J. Harris mgt.) opening a motion picture house for a two months' engagement in high-class vaudeville.—ITEM: L. M. Wilson, caterer, of this place, has converted his large skating rink into a summer garden for July and August, when vaudeville will be presented; also roller skating.

LETTER LIST.

WOMEN.

Acker, M., Blanche Adams, Evelyn Abbot, Beason, Kathrin, Jessie Brown, Eugene Blair, Annie M. Berkin, Elizabeth Buckley, Ben Eleanor Bell, Margaret Blohm, Ruth Benton, Maude Belmont, Anne Bradley, Henrietta Browne, Laura Butler, Edith Black.

Camille, May, Miss Corinne, Mrs. J. P. Clark, Sadie Calhoun, Adelaide Cunningham, Winifred Carter, Mrs. Curtis Cooksey, Rose Coghlan, Celia Clay, Miss M. Crawford, Blanche Curtis, Ida Crawford, D'Arcy, Belle, Dora Davis, Helen Davis, Louise Dacre, Norine Dugan, Katherine Dooling, Lela Davis, Mrs. G. Duller, Dorothy Davies, Virginia Duncan, M. Dupont, Jena Dwyer, Ellsworth, Grace, Mrs. J. Ellsworth, Martha Edmond, Grace Emmett, Mrs. E. Ellsworth, Virginia C. Earl, Rose Erylase, Fairleigh, Mrs. Harry Minna Ferry, Reulah Freeman, M. Feigersonnaugh, Naomi Florence, Minnie Fuller, Griffith, Mabel, Hayward, Emilie, Rita Harlan, Lillian Hazard, Helaine Hadley, Nellie Hagreen, Anita Hendee, Mrs. M. Hallett, Allison Hughes, Letty Holmes, Minnie Hall, Helen Holden, Irish, Annie, Mrs. Alf. Imenson, Charlotte Ives, Jackson, Mrs. J. Keeney, L. Gail Kane, Alice Kelly, Lorraine, Florence, Minnie Lee, Nellie Lindroth, Murphy, Geo., Mrs. Grace Merritt, Ethel Mason, Lillian Murdoch, Mrs. L. Merriman, Bessie Merrill, Connie Mac, Betty Macey, Vivian Martin, Meredith Merdore, Alice Mortlock, Helene Miller, Eva MacDonald, Norman, Edna, O'Neill, Peggy, Phyllis O'Neary, Paschal, Allen, Helen Pingree, Alma Powell, True Powers, Rose, Anna, Kate Rayman, Josephine Reilly, Mabel Rowland, May Rupert, Glenda Raymond, Stapleton, Mrs. John, Kate Scott, Mrs. H. Stevenson, Joan Storm, Helen Swenson, Mrs. Cecil Smith, Ada St. Claire, Thurston, Mrs. Howard, G. Tayot, Van Wyck, Lydia, Way, Mrs. Karl, Ida Waterman, Maggie Weston, Grace Wilson, Helen Weimers, Dorothy Webb, Eva Westcott, Young, Dollie.

MEN.

Allen, George, Chas. Ahearn, Carl Arsen, W. H. Atkinson, Edwin Arden, Sam Allen, Edgar A. Ely, James W. Ashley, Bernes, Gus, M. J. Briggs, T. W. Hallinger, H. C. Bannister, Wm. Bullard, Tom Butler, J. B. Booth, Del Bonta, Ralph Brown, E. Blund, Frank A. Brown, Collins, Harry M., Geo. Clare, Walter Cronby, Elmer Chapman, Joseph Greenham, O. B. Curtis, J. Monte Crane, Frank Charon, Denny, W. H., Race Dunrobin, J. Donoghue, Harry Driscoll, Howard L. Dorsey, Chas. Doherty, Dwight Dana, James Doyle, Elliott Dexter, Milton Dawson, James Dickson, J. C. Douglas, Frank Dorian, John Dewey, Edwards, Henley, Jack Ellis, Polson, Frank, Pat Fox, Thomas Fullmer, Stuart Fox, Harlan Fox, Wm. Farnum, Fred Forrester, Theodore Friebs, Gardner, Geo., John Greer, J. Gillies, Alex. Gibson, Robt. Ganthour, Jere Grady, A. Godinho, Godfrey and Henderson, Barney Gilmore, Homer Gray, Henson, Gerald, Frank Hallock, Mitchell Harris, Joseph Henley, Hewson, Henry Hall, Tom Hall, Geo. Herbert, Irving, Jay, Kendall, Edwin, Stephen King, R. W. Kilgore, Geo. E. Kelly, Frank Kildar, Herbert Kelley, Liver, Alf., Lionel Lawrence, Louis London, Wm. Link, Edw. Lester, Sullivan, Thos., Fred, Malcolm, Edw. Mack, Chas. Morgan, Geo. Middleton, J. B. Mackie, James Mullin, Frank Mills, Lawrence Marston, Z. Martha, C. McDoullough, Wm. McComas, Wm. Macaulay, Nelson, Harold, Jas. E. Nichols, Owen, Cecil, Eugene Ordway, Percival, D. C., Edw. Pickett, G. B. Post, E. P. Powers, Robert, Preston, Francis Powers, Reitzner, E., Doc Rice, Russ Robert, Clifford Russell, Thos. Reynolds, Wm. Rossell, F. Bayman, H. Battelle, W. J. Reyster, F. Rhein- strom, H. H. Roberts, Steene, Wm., Chas. N. Schaffer, Jerome Storm, Geo. Stow, T. C. Swift, Bert Sheridan, H. S. Rigdon, P. Schindler, Jas. A. Smith, C. Senn- sible, Geo. B. Scott, Ernest Shuter, Jerry Sullivan, W. E. Sharann, H. S. Sheldon, Chas. Savage, Homer Sibley, Mark Sullivan, Wm. Staf- ford, C. Statton, Chas. G. Sander, M. Sarzent, Jas. Sullivan, Harry Sedley, Paul Scott, Earl Schwartz, Tilmarch, F., Richard Tucker, Lou Tellegen, Voe, Carl, L. Vanderline, Late Vrohm, Frank Van, F. H. Wright, Jas. Williamson, Bud Woodruff, M. F. Walsh, Harry Webster, John Wooderson, Jack West, Ramsey Wallace, Fred. Watson, Ed. Wams, M. Waldron, Archie Waters, Chas. Wurse, Lawrence Wakefield, York, Samuel, Bertram Yost, John Young, Geo. Young.

REGISTERED MATTER.

Baird Bros., Chas. Miller, George Tallmar.

CORRESPONDENCE.

(Continued from page 18.)

3-8.—BEST (Anna Clements): Motion pictures and illustrated songs continues to do good business.

WAXAHACHIE.—AIRDOME (V. H. Shelton): Rush Stock co. June 20-30: poor business. Plays: Just Plain Folks. La Belle Marie, Man of the U. S. A., The Price, The Quakeress, and The Whole Dam Family. Whitaker Stock co. 3-8 in The Governor's Pardon, Country Kid, Woman Who Dared, Land of Cotton, and St. Elmo: good co.; light business. Walter McMillan co. 10-16.

TAYLOR.—MAJESTIC (A. J. Steadman): Lemley Gibson Stock co. 3-8 pleased capacity.

UTAH.

SALT LAKE CITY.

Open-Air Amusements Popular—Preparations and Improvements for the Fall.

Nothing doing inside, but all outside entertainments are going on. The crowds visiting Saltair Beach are increasing each day as the water becomes warmer and bathing more popular. Nearly 4,000 were in the water on the Fourth of July. Preparations are being made for a genuine bull fight in the near future, although the general impression is that the authorities will attempt to suppress it. The sport element is in favor of it, but the majority of citizens are very much opposed.

At Wandamere, where no liquor is sold, large crowds of people representing various organizations are having their summer outings. Thousands of women and children patronize this resort.

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